

THE CONNOISSEUR
(ILLUSTRATED)

APRIL, 1911

ONE SHILLING NET
Vol. XXIX. No. 116

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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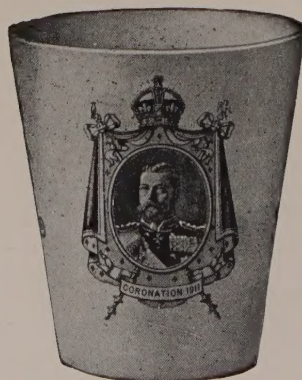
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The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying or selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the right hand top corner, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.**

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer or Manufacturer** should appear in these columns.

Collector has old Japanese Prints for sale. **Bargain.**
[No. R4,362]

Wanted.—Choice Old Dinner Service. [No. R4,363]

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Small Collection fine Old Pictures, inherited from famous authority, for sale privately, few months; commercial prices. To hammer in June. [No. R4,365]

Vandyck Portrait of Marchese di Brignole Sala, 12 in. by 10 in. £50. [No. R4,366]

Wanted.—An Old Spinnet and Wine Table. [No. R4,367]

Collector has duplicate Antique Spiral and other Glasses for disposal. No dealers. [No. R4,368]

Two Landscape Oil Paintings by La Cave, 1804; splendid condition; original frames. What offers? [No. R4,369]

Old Oak Panelling for sale at Rochester.—Offers invited at per foot super. Purchaser must take it down and remove. Apply in first instance to [No. R4,370]

Signed Shawl, signature, year 1622.—Sakiz (Chios), thirteen pieces, very well conserved. Photographs. [No. R4,371]

Collection of Biedermayer Glass for sale. [No. R4,372]

For Sale.—"The Connoisseur Magazine," from November, 1903, to May, 1905. Nos. 27 to 45 inclusive. [No. R4,373]

Wanted.—"The Months," by W. Hamilton and F. Bartolozzi, in black; January, August. Report with price to [No. R4,374]

Splendid Ivory "C" Concert Flute.—Silver mountings, dated 1819, in mahogany inlaid box. [No. R4,375]

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Lady's Drawing-Room Spinning Wheel, about 150 years old. Cash offers. [No. R4,377]

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What Cash Offers for "The Connoisseur Magazine," all numbers except first eight, with plates; also Index. Perfect condition. [No. R4,379]

To Americans and Others.—For sale, Oil Painting, *Queen Mary II. of England*, by Michael Dahl. What offers? [No. R4,380]

Continued on Page XXIV.

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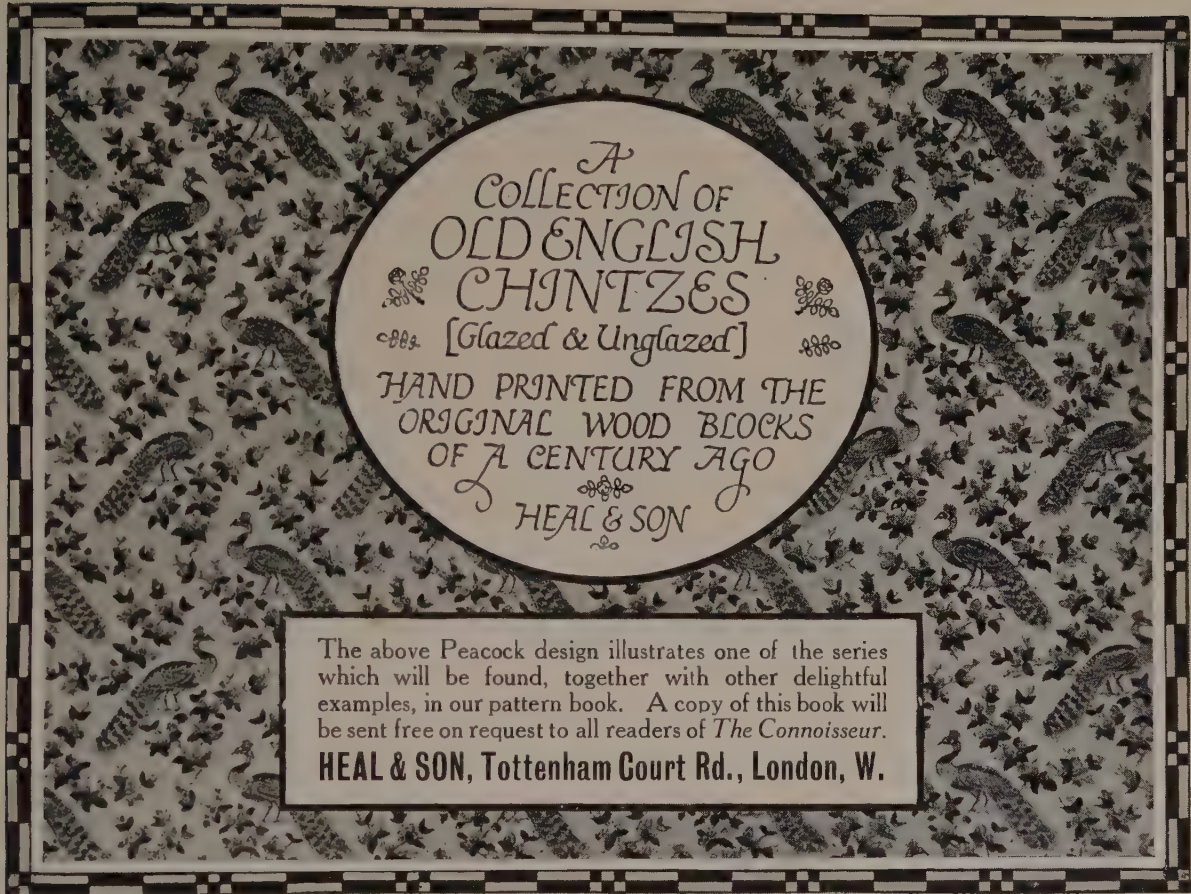
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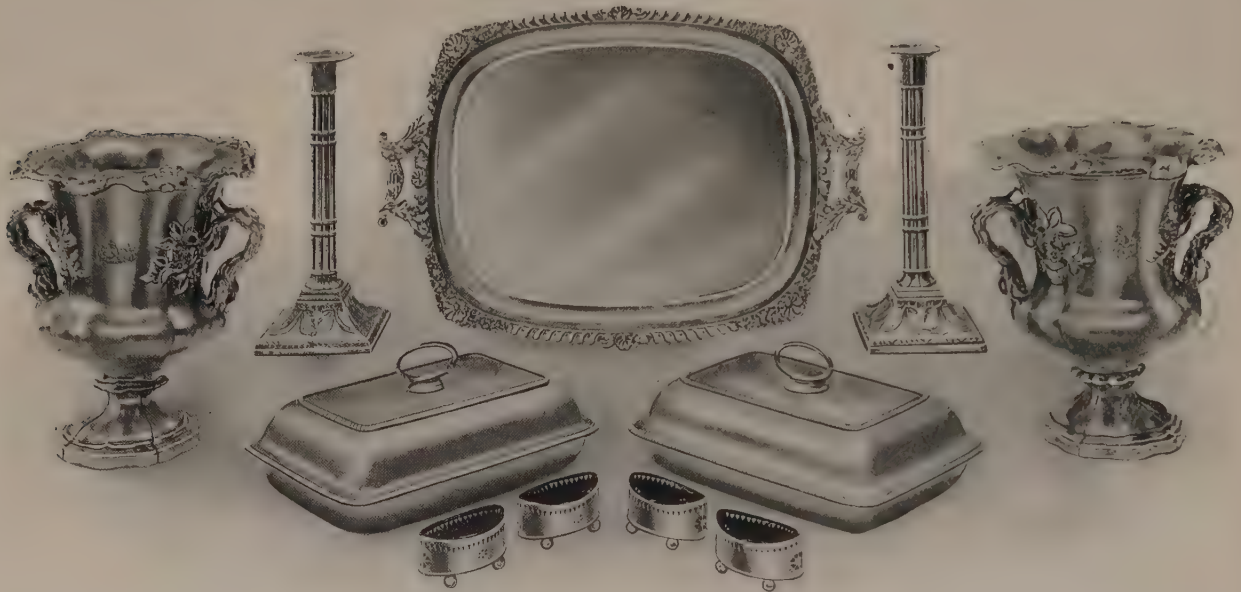
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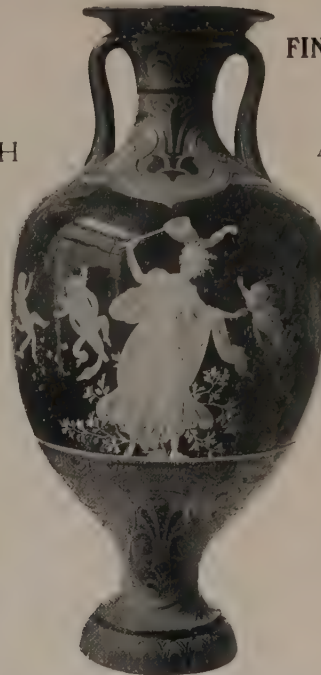
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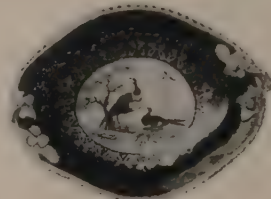
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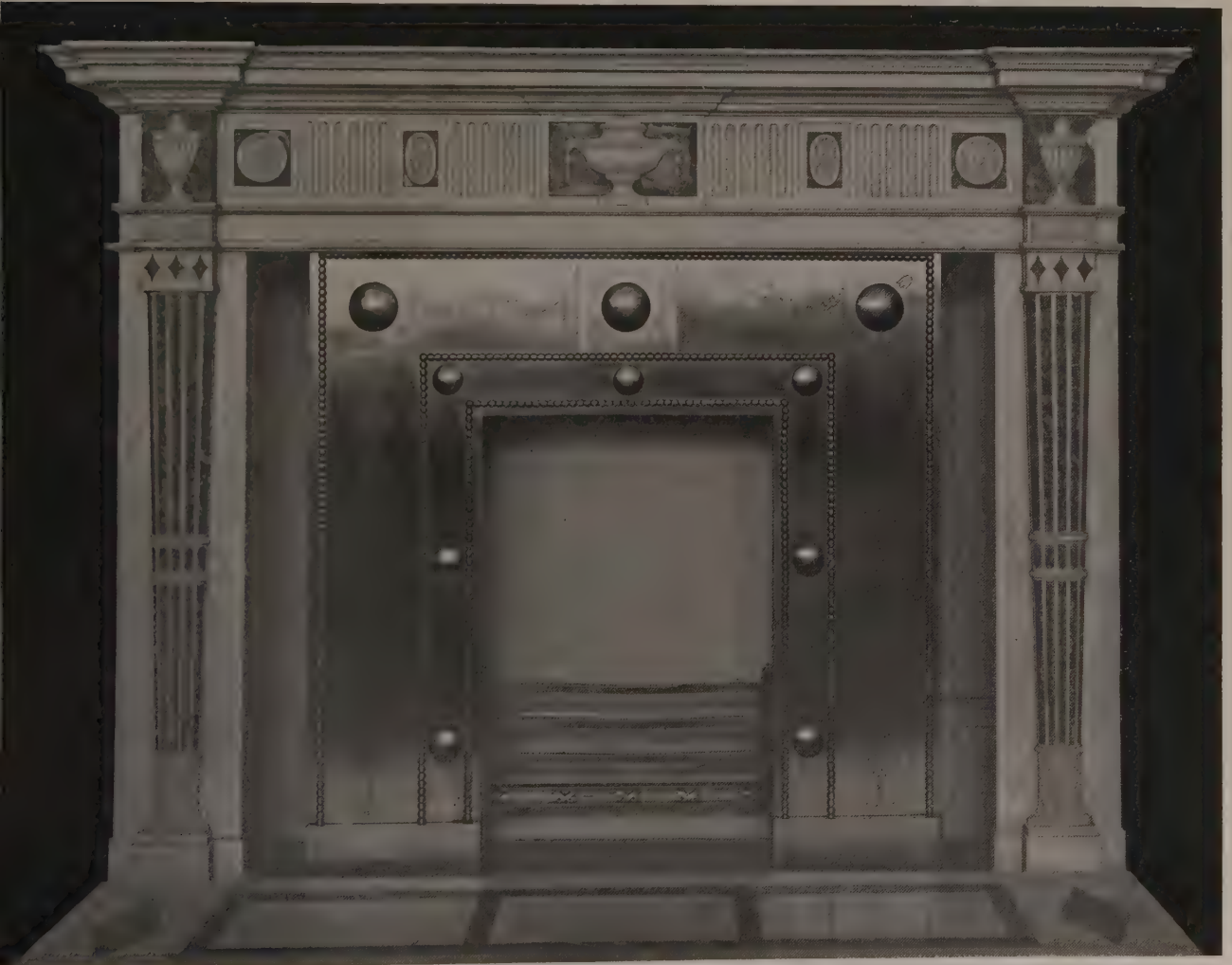
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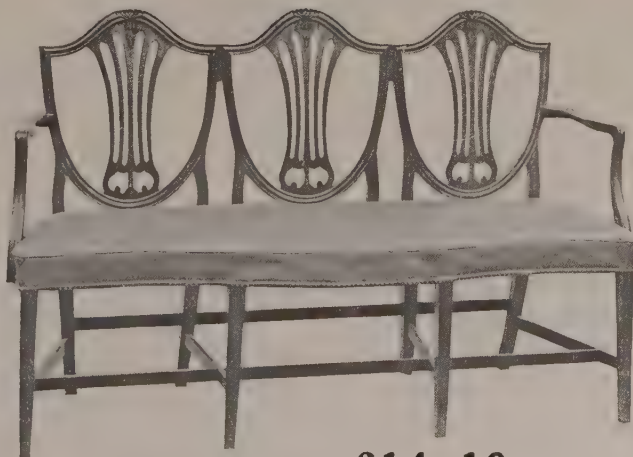
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April, 1911.—No. cxxvi.

XXII.

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A FINE EXAMPLE OF A CARVED GILT CHARLES II. TABLE

THE GEORGIAN HOUSE
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The Connoisseur REGISTER *Continued from Page IV.*

For Sale.—Beautiful Oil Painting, life size, *Sir Thomas Stanley, Cheshire.* [No. R4,381]

Genuine Old Chippendale Chairs for sale. [No. R4,382]

Fine Genuine Antique Chippendale Bureau Book-case, with diamond glass doors, £32. [No. R4,383]

Choice Old Worcester Tea and Coffee Service, 13 guineas. [No. R4,384]

Old Sheraton Spinnet, inlaid, £9 10s. [No. R4,385]

Rare Antique Furniture for sale.—Stuart and Queen Anne pieces. [No. R4,386]

Old Bow-front Sheraton Sideboard, £18 10s. [No. R4,387]

For Sale.—Doré, signed Artist's proof, **Engravings,** perfect condition. [No. R4,388]

Old China and Ware to sell.—Seen Gloucester. [No. R4,389]

Engraving.—"Ferguson, Raith," after Pickersgill, by Ward, 1837, and Engraving, *Vortigern and Rowena*, after Kauffman, by Ryder, rosewood frames; also Coloured Print, *Laura*, by Holl, old oval gilt frame. Offers. [No. R4,390]

Genuine Portrait by Rembrandt, signed, dated 1637, 5,000 guineas. [No. R4,391]

Small Collection, Sketches.—Works by Turner, Dawe, Stanfield, Leslie, Harlow. Offers invited. [No. R4,392]

Wanted.—Battersea Patch Boxes, with views of West of England Towns. [No. R4,393]

Le Blond Colour-Prints.—Twelve for 13s. [No. R4,394]

Small Collection of Old Water-Colours and Oil Sketches. For sale. [No. R4,395]

Old Lead Pump, bearing Royal Arms and date 1767, £10. [No. R4,396]

Wanted.—Portrait of Dr. Charles Crow, Bishop of Cloyne, 1702-1726. [No. R4,397]

Beautiful Old Mason Dinner Service.—Exquisitely decorated. Approval. [No. R4,398]

Old Decorated Constable's Staff, 7s. 6d. Approval. [No. R4,399]

Pair of Old Silver Spurs, date about 1650, engraved with men and dogs, £10 10s. [No. R4,400]

Massive Sundial, pedestal and base.—Beautifully carved stone, unique; over 200 years old. [No. R4,401]

Continued on Page XXVI.

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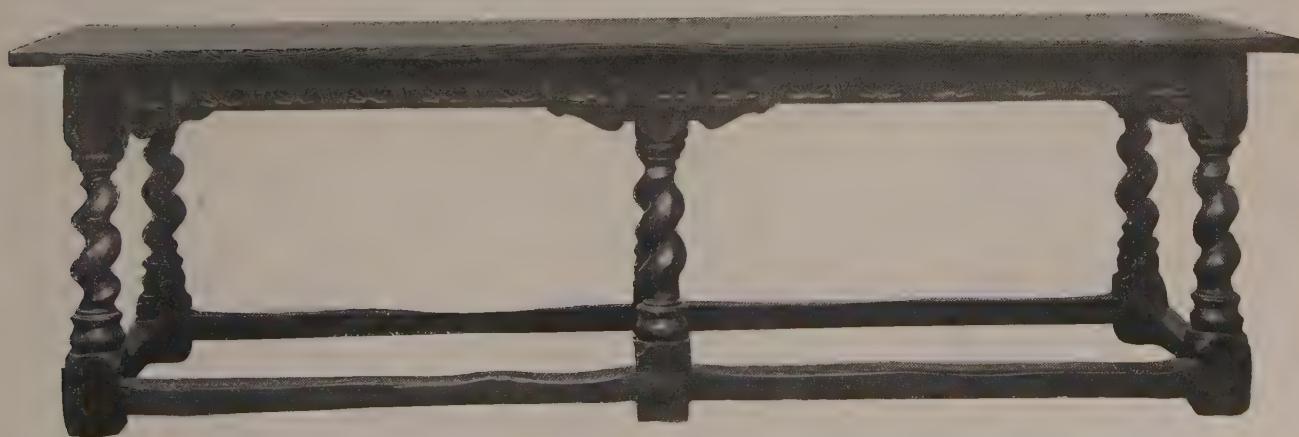
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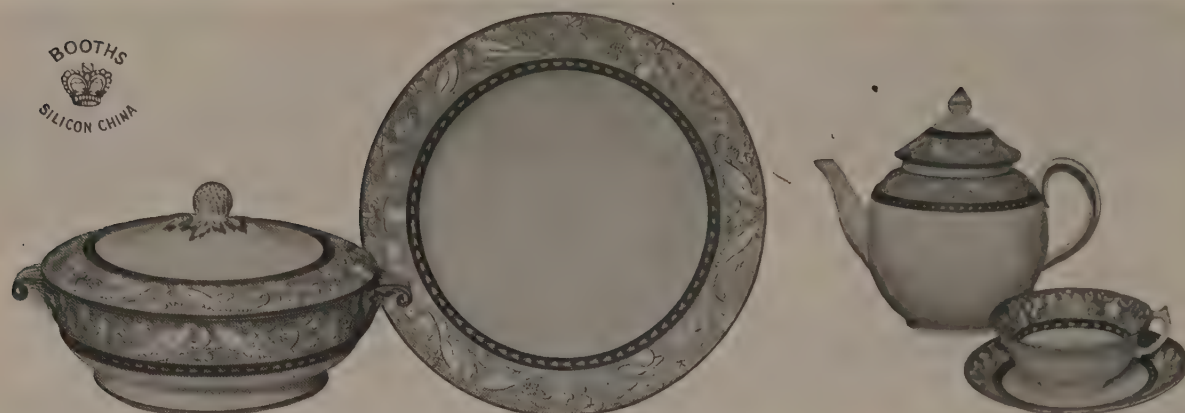
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The Connoisseur REGISTER

Continued from
Page XXIV.

China.—Famille-Rose, two plates, £1 1s.; Bowl, Gold Pheasant, £4 4s. [No. R4,402]

For Sale.—Pieces from a small private collection of Old English Furniture and Pictures, original condition. [No. R4,403]

Magnificent Solid Ebony Suite.—Four Armchairs, four small Couch, Table, China Cabinet, beautifully carved, 65 gns. Cost 300 gns. Seen Norwich. [No. R4,404]

Chelsea Figure of second best period from Palissy's "La Nourrice." Illustration of it in latest book on Chelsea. What offers? [No. R4,405]

Large Carved Satinwood Fire Screen, 54 in. high, with fine needlework panel, £5; Work Table in Black Lac, £5. Photos. [No. R4,406]

Pair of Old Irish Pierced Silver Salt Cellars, by Richard Williams, 1752. [No. R4,407]

Old Volume, containing many Autographs and Prints, including William Penn and Geoffrey Fox. Offers wanted. [No. R4,408]

Miniature.—Fine Specimen of Engelhardt, Man, valued at £150; for sale £100. Also Graham Watch, going order. London. [No. R4,409]

Genuine Charles II. Needlework Picture.—Leeds Centre-piece, Old Sheraton ½-circle Table, fine figured mahogany. [No. R4,410]

Antique Buffet, very handsome piece, £18 18s.; Old Welsh Dresser, £7 7s. Seen by appointment. [No. R4,411]

Sir William Gell, 1777-1836.—Thirty fine original Pen Drawings by this classical antiquary, Italian and Swiss scenery. For sale. [No. R4,412]

For Sale.—Small Collection of Oil Paintings, including works by Morland, De Heem, Bonnington, Teniers, etc. Apply. [No. R4,413]

"The Connoisseur Magazine," from commencement, clean. What offers? [No. R4,414]

Rare Proof Engravings and Etchings.—Turners, Landseers, Horse Fair, S. Cousins, Haward, Earlom, Smith, etc.; Dürers, Rembrandts, Meissoniers, Mercury. Original Drawings by Turner, Cox, Stanfield, Ruskin, etc., etc. Paintings by Sartorius, Stubbs, Jan Fyt, Hondecoeter, Morland, Herring, Wilson, R.A., Alken, etc., etc. Fine Italian Engravings by Morghen, Garavaglia, Jesi, Toschi, Mandel, etc. Arundels, etc. For sale. Lists and full particulars supplied. [No. R4,415]

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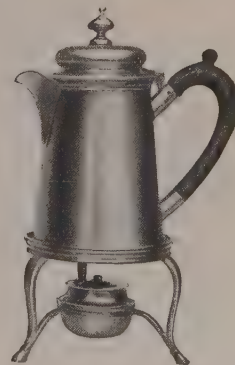
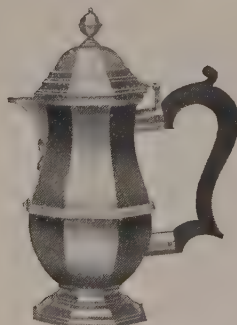
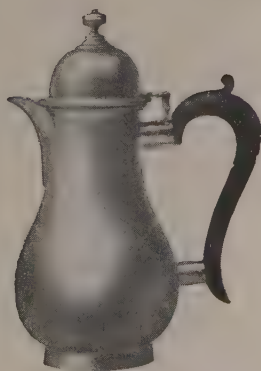
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XXVIII.



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XXXI.



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SEPT. TO DEC., 1910.

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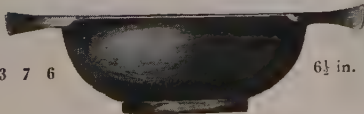
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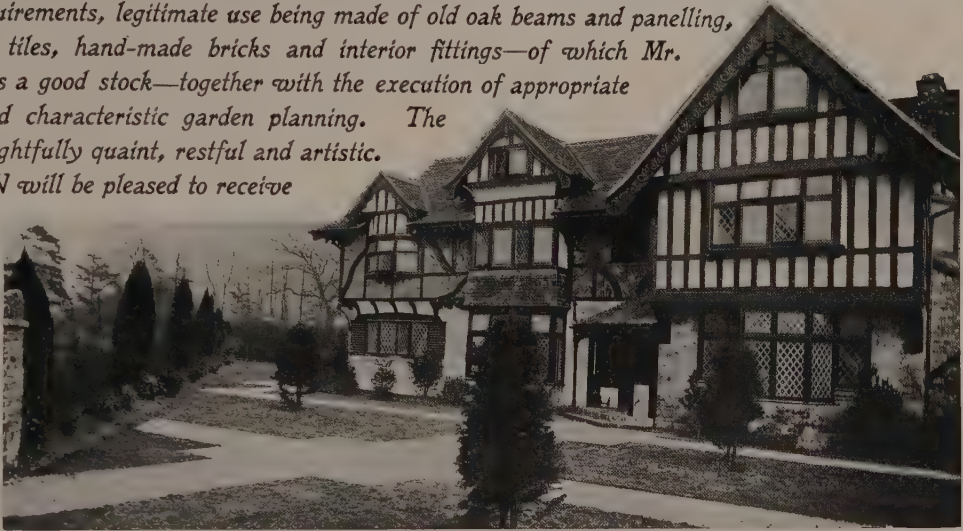
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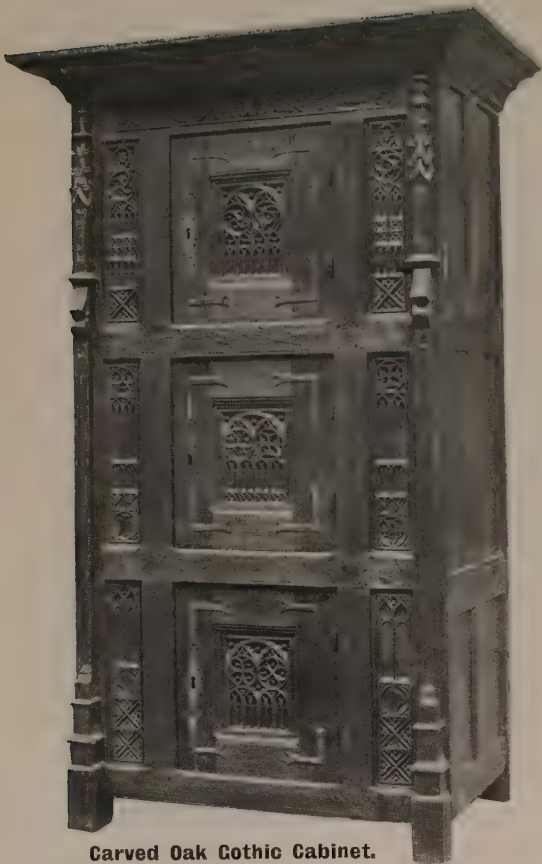
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"FLORA"

BY TITIAN

In the Uffizi Gallery, Florence



Sir John Murray Scott's Collection in the Rue Lafitte, Paris Part II. By A. F. Morris

IN these days of heated controversy on Tariff Reform and the Alien Question, it is interesting to the student of history to trace the results of the influence of the "stranger within the gates" in the countries recognised as leaders in the various great art epochs of past days. In France the passage of art evolution is marked by milestones mostly set by foreigners, hailing, for the greater part, from Germany or the Low Countries.

Curiously enough, these artists accomplished nothing in their own lands, but settled in France, the salutary influence of native French art acted like a

tonic on their creative genius, and out of the settlement of German cabinet-makers in the Faubourg St. Antoine emanated *meubles* that succeeding generations have regarded as typically French.

The gradual abandonment of that central control exercised in the days of Louis XIV. led, however, to the retention of national characteristics of taste in those *ébénistes* who attained their greatest fame in the latter years of Louis XVI.'s reign. Those who took their first steps up the ladder of fame during the reign of Louis XV. came sufficiently under the influence of the old *régime* to reflect in their work the spirit



COMMUNE IN THE STYLE OF THOSE BENEMANN MADE FOR MARIE ANTOINETTE

which governed the art of the country of their adoption.

The appreciation of constructive symmetry marks, for example, the difference between the designs of Riesener and Benemann; the former, pupil and direct successor in 1765 to Oeben, retained the traditions of his youth, and grafting them on the new but increasingly popular pseudo-classic movement, constructed cabinets, commodes, bureaux, etc., which, with their subtly-placed delicate mounts giving the right accents to the forms, appeal far more to the general taste of modern times than do the grandiose and ornately majestic works of Boulle, Caffieri, and even Cressent.

Benemann, whose furniture is ponderous, practically relied on his decorations for suggestions of shape; his ornament never emphasizes the construction. He represents a re-action against the ultra-delicacy of style into which the refinement of such geniuses as Riesener, Carlin, and those inimitable *ciseleurs*—Gouthière and Thomire—degenerated in less gifted hands. He was one of that later group of German cabinet-makers who retained the heaviness of taste which in reality reflected that natural to Marie Antoinette. This queen's name is so usually associated with the patronage of all that is dainty and charming in decoration and furniture, that it is well to remember, as Molinier remarks, that it is to Madame du Barry the initiation of the vogue for such a style is due, not to this queen.

It was at Louveciennes, the Du Barry chateau, that the character of Louis XVI. style crystallized, and it was for the beautiful mistress of Louis XV. that Gouthière did some of his best work, while to her disregard of her pecuniary liabilities he owed the poverty to which, in common with so many leading



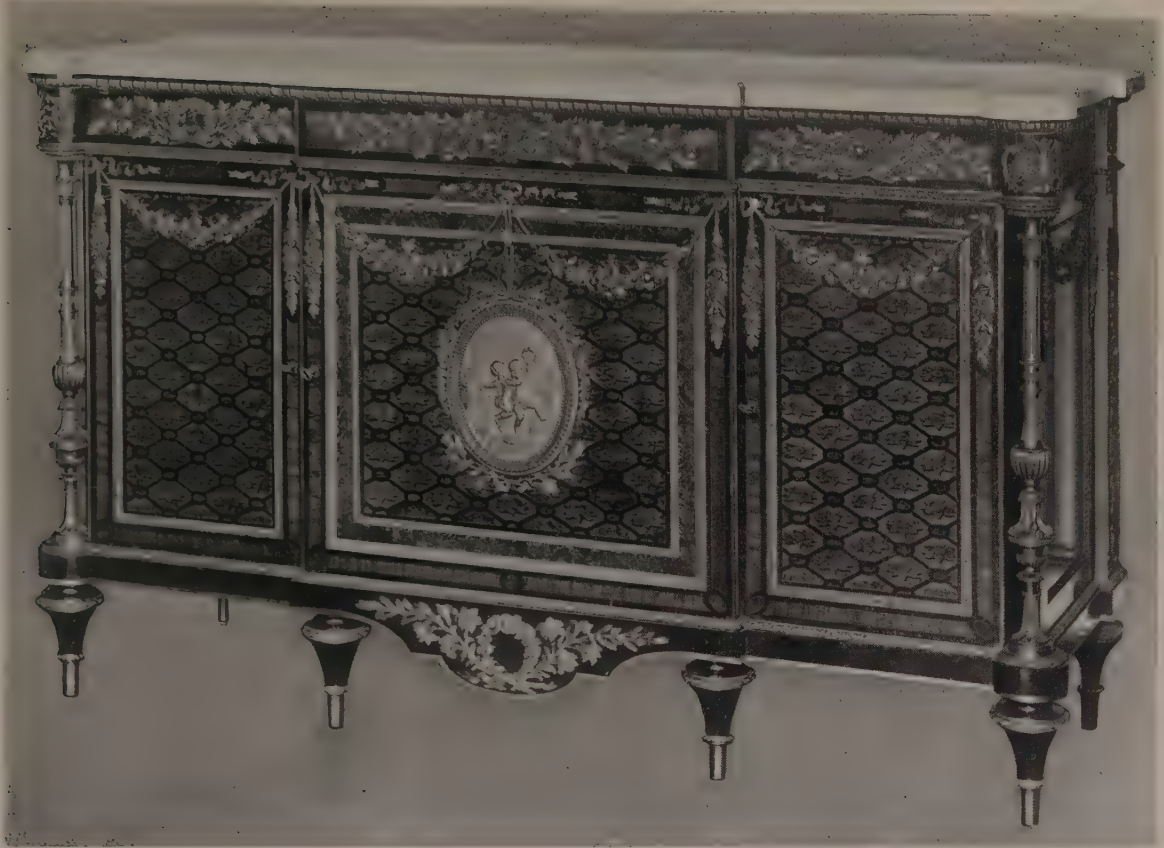
REPLICA OF THE FAMOUS WINDSOR CABINET, WITH GOUTHIERE MOUNTS, WHICH WAS COPIED FOR LORD HERTFORD

ébénistes, he was reduced in his last years.

The contrast between these two men is well shown in the illustrations to these pages of a commode by Benemann and one by Riesener, also of the replica of the famous Windsor cabinet which Lord Hertford had copied, with the permission of Queen Victoria, by Webb nearly eighty years ago. It is very representative of the development of taste towards the end of the eighteenth century. The severe form, the admixture of classicism and purely French decoration, are very characteristic. The mounts of the original are by Gouthière, and in the copy, the flat, dead gold of the bronzes (which he claimed to have invented) has been well imitated. The arms that surmount this piece are those of Savoy and France; it is surmised

that the original was executed to the order of the Comte de Provence or the Comte d'Artois, both of whom married Princesses of Savoy. A propos of the latter's spouse, a witty if somewhat scandalous play on words was in vogue at the time. The lovely lady, Madame Duthé, the Comte's mistress, whose undisguised charms are displayed in the portrait by Vestier in the state bedroom next the study in which the cabinet stands, resided at Bagatelle, and when the Comte d'Artois's coach was seen leaving the Royal palace *en route* for this pavilion, the jest passed round that "Il en a assez de son Gâteau de Savoie; il va prendre Duthé." The figure in this picture is life-size; the flesh tints and the luminosity of the background admirable; while the saute haughtiness of the lady is quite delightfully rendered—also her self-appreciation.

A portrait of the Comte as a little boy, in a blue coat and white satin breeches and stockings, hangs in the salon vert. Sir John believes it to be by Tocqué,



AN EXAMPLE OF THE LOUIS SEIZE STYLE OF RIESENER, WITH GOUTHIERE MOUNTS

and the attribution seems juster than that made by another authority, that the portrait is the work of Boucher. The animals are by Oudry.

To revert to the commode aforementioned. The model by Benemann is one of a pair similar to those made for Marie Antoinette's bedroom at Fontainebleau, which were removed to the Musée du Mobilier National. Two buffets, also replicas of those made for the Queen, bearing her monogram in the centre, and now in the Louvre, stand with the commodes in the dining-room of the Rue Lafitte; above them hang four large battle-pieces by Vernet.

The Riesener model shows in the mounts the delicate precision which marked all work of the great bronze worker Gouthière, while the central point of interest, the medallion, is a device the cabinet-maker was particularly fond of introducing. In the marqueterie, each of the little lozenges has the blossom of a narcissus with green centre deftly inlaid, and each angle of the trellis of dark wood is marked by a square of the green tinted veneer. This *meuble* is one of a pair that stand either side of a fine gilded Louis XVI. bedstead, head and foot padded and covered with embroidered corded silk, and hung

with curtains most exquisitely enriched with garlands of flowers and musical trophies worked in the finest stitch by the ladies of St. Cyr.

This state bedroom holds treasures of different periods; there is an Empire jewel cabinet, which belonged to the Princess Borghèse; the drop panel is exquisitely decorated with bronzes, in which palm leaves are intertwined with wreaths of bay; two columns flank the sides, capped by Sphinx heads. The jewel casket contained in the cabinet is inlaid with arabesques of silver.

A Louis XVI. chest of drawers in mahogany is noteworthy, on account of the fine character of the bronze mounts. The handles take the form of wreaths tied together with ribbons, which also support a central ornament of a basket of flowers. The key-plates are a flaming heart pierced by an arrow, and bordered by myrtle sprays. A heavy frieze of architectural design below which runs a narrow border gives distinction to the upper drawer, while framing the two lower ones, making them seem in one piece, runs a moulding twined about with ivy leaves.

The suite of chairs are of the Louis Seize period, but

do not approach in value or appearance the set of carved and gilded *fauteuils* in the adjoining study. These are covered in Beauvais tapestry akin in colour to but later in design than that on the *chaise longue* that was described and illustrated in the August, 1910, number of THE CONNOISSEUR MAGAZINE. Queening it amongst even such company stands the armchair illustrated. The gilded frame is severe in outline, but the curved front to the seat proclaims the influence that still governed design

in the commencement of the last quarter of the eighteenth century.

In this chair Lady Hertford sat and watched a different kind of crowd promenade the boulevard in front of her windows from that which streams along to-day, when fashion has drifted further south. It was a favourite seat also of Lady Wallace's; but to Sir John it makes its chief appeal as a collector's specimen. The tapestry is in excellent condition, the subject on the back is clearly shown in the illustration; but that on the enticingly soft cushion has a more simply pastoral character: the usual occupants of a farmyard are gathered together in a flowery landscape, through which runs a stream at which the cow is drinking.

There is an amazing boldness in both the design and its interpretation, which recalls those palmy days of the Gobelins, when Orry was director of the famous works, and the workmen followed the best



PORTRAIT OF COMTE D'ARTOIS, BROTHER-IN-LAW OF MARIE ANTOINETTE
 BY BOUCHER OR TOCQUÉ

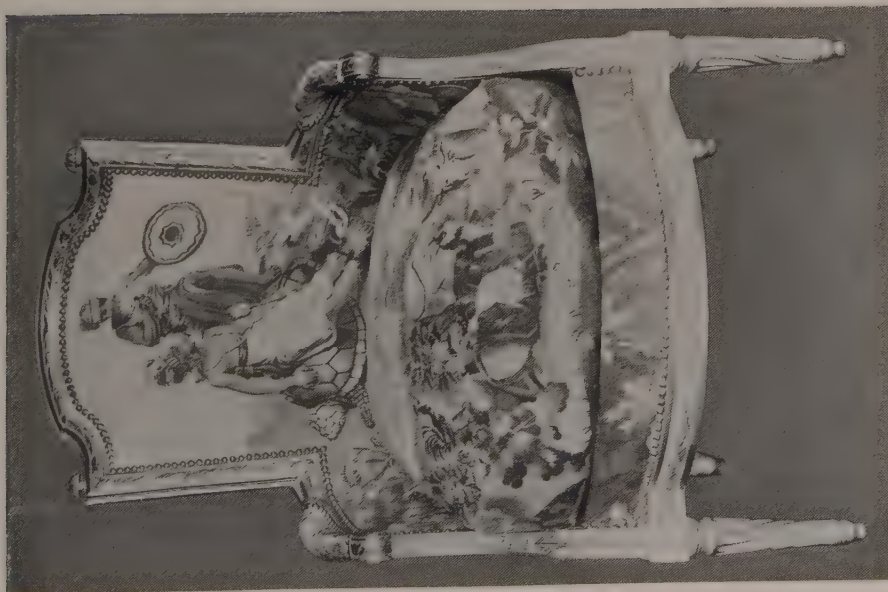
THE ANIMALS PAINTED BY OUDRY

traditions of their art.

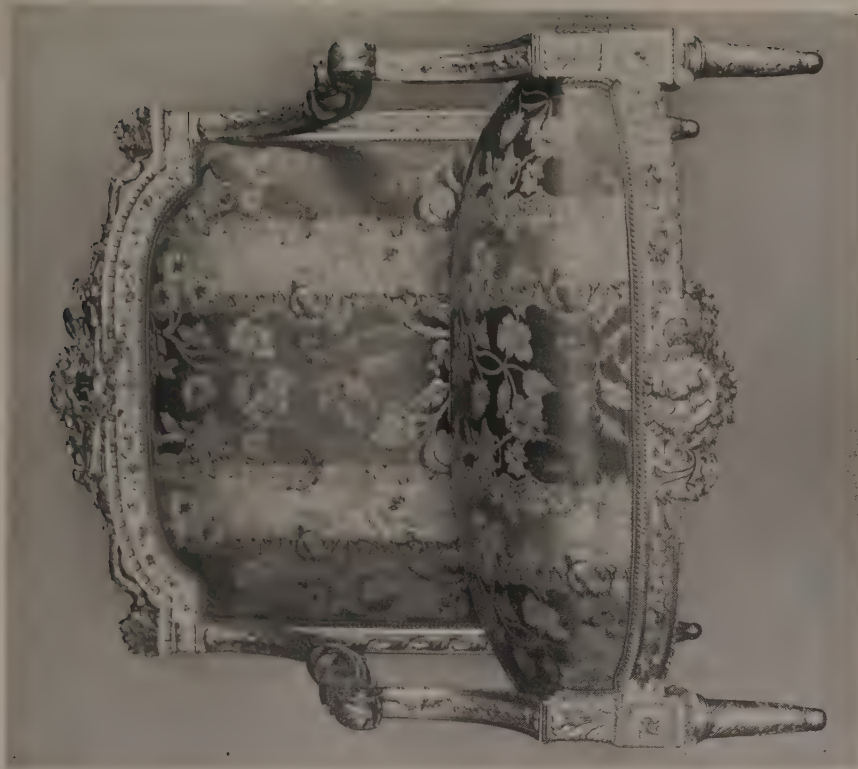
On the mantelpiece in this room, as, indeed, in all the reception rooms, stand various *garnitures* representative of the three periods; these alone would make an ordinary collector envious. The most valuable is in the gallery; but that in the dining-room forms the most complete scheme of decoration. There is an overmirror set in a square frame that is a marvel of intricate carving; the garniture comprises a clock in the shape of a vase, flanked by a pair of Sèvres

bleu de roi vases, which, like the clock, are mounted with snake handles. A pair of ten-light candelabra of Clodion design complete the ornaments; but the mantelpiece itself is exquisitely enriched by bronzes, while the old fire-back and the pairs of *chenets*, or dogs, representing respectively Venus and Vulcan, complete *une pièce* which no words can properly describe.

One of the most perfect rooms architecturally in this home of treasures is the round salon, the parquet in which is arranged to ray from a dark central foliated design of renaissance character. Round this room stand late replicas of those Boulle cabinets which are in the Louvre, and show Louis XIV. figuring in heroic costume, also that set of *armoires à hauteur d'appui* which are decorated with medals commemorating the chief events of the reign of the "Dieudonné." On each of these cabinets are marble statuettes, one being a portrait of Madame de



THE FAMOUS CHAIR, LOUIS XV. PERIOD, COVERED WITH
CAZANOVA TAPESTRY



"PRINCESSE CHAISE"
EXAMPLE OF THE ORNATE STYLE OF EARLY LOUIS XVI. PERIOD



LOUIS SEIZE CYLINDER BUREAU, HAVING MECHANICAL FITMENTS FOR TWO CHAIRS, WHICH, WHEN THE CHAIRS ARE NOT REQUIRED, SLIDE THEM INTO PLACES IN THE CENTRE, WHEN THEY BECOME PART OF THE GENERAL DESIGN THE CUPBOARDS IN THE TOP PART ARE FITTED WITH MIRRORS THESE MECHANICAL DEVICES WERE MUCH IN VOGUE IN THIS REIGN THE VASES ON THE TOP ARE RED PORPHYRY MOUNTED WITH BRONZE HANDLES

Pompadour as a baigneuse by Lemoyen. The ornate character of some of the frames of chairs and other seats that were made concurrently with those of classic feeling is well shown in a suite of these standing in this salon together with some small circular-seated chairs, having harps in the centre of the back and across top and bottom rail, and round the seat a miniature *galerie* of balustrades against a background of translucent green lacquer. The legs are spiral fluted, and terminate in the peg-top foot characteristic of the "Seize" period. The chandelier in

this room is a magnificent Venetian one of cut rock crystal, and makes exactly the right central motif for the decoration.

The various branch lights, *girandoles*, *appliques*, *flambeaux*, which add their quota to the beauty of the rooms in the Rue Lafitte, are worthy of an article to themselves—it would be impossible to deal with them adequately in this—but mention must be made of the extremely important pieces, each representative not only of the highest expression of the art of Jacques Caffieri and Gouthière respectively, but of the notable change evolved in the designs for bronzes during twenty-five years. The lustre by Jacques Caffieri (hanging in the study) is similar in the bold



MADAME DUTHÉ

BY VESTIER

sweeping lines of its great foliated branches to the one in Gallery II. of Hertford House; and even more akin to the one that hangs in the Bibliothèque Mazarin in Paris. Like it, also, it is signed Caffieri, and came from the ducal lodge at Turin, where it is supposed it was sent by Louis XV. on the occasion of the marriage of the Infanta of Spain with the Dauphin of France.

The chandelier by Gouthière is illustrated in the tail-piece to this article; the exquisite beauty and delicacy of the rose leaves and flowers, springing from fluted horns

tied together at the base by a bow, the perfect modelling of the oak leaves in the garlands suspended between the branches from the central group of quivers filled with arrows, make this one of the finest pieces of the *ciseleur's* art executed in that period of the eighteenth century associated with the name of Louis Seize. The age of minute detail had arrived, and those to whom it made no appeal reproached the bronze-workers of the time with being goldsmiths rather than *ciseleurs*.

Art, however, is rarely inconsistent, and throughout all the ages we find French furniture went step by step with the other art movements; thus the minute workmanship of the bronzes by Gouthière, Thomire,

and other contemporary *ciseleurs*, displayed an intelligent appreciation of the suitable application of that form of decoration which to-day seems such a lost craft.

The designs of Dugourc (who supplied many to Gouthière) were imbued with his *enthousiasme de l'antique*, and in his capacity of Dessinateur du garde-meuble de la Couronne, a post he obtained through the influence of Marie Antoinette, his schemes of decoration in all rooms were quite unsuited to the majestic motives of the work of the artists in the seventeenth and early eighteenth centuries. Lady Dilke summed up the change very neatly when she wrote that "while the general style lost breadth and nobility, the execution of every detail reached perfection."

It is the fashion with most French writers on this subject to rail at "la maigreur et la secheresse" of the tide of classic design that came and swamped true French art; but to those less influenced by patriotic fervour there is plenty to admire in the classicism which influenced men like Prud'homm, Percier, and Fontaine. One bedroom in Sir John's apartment is furnished throughout à l'Empire. The dressing table particularly is a fine example, and in the Græco-Egyptian character of its ornaments suggests the pencil of Percier, while the excellence of the construction further leads to the supposition that this was one of the pieces fabricated in the workshops of those two sons of Georges Jacob, who signed their work Jacob Frères, Rue Meslée, and executed the furniture ordered for the Imperial palaces of Napoleon I.

The mahogany secretaire which stands in the hall examples another phase of what is classified as "Empire" furniture. A somewhat unusual chest or coffer stands in this hall also; it is of bird's-eye maple, and decorated with the most exquisitely chiselled bronzes. In the adjoining library stands a Riesener secretaire, somewhat similar to the

one in Hertford House, and regarded in connection with the before-mentioned "Empire," affords by its perfect balance of parts and restrained ornament conclusive evidence of the inception of classic influence which went far to eliminate the excess of decoration that some *ébénistes* indulged in during the period Louis Quinze.

As I become confronted with the limitations of allotted space at my command, I recognise how hopeless it is to seek to refer, much less to describe, the numberless *objets d'art* in this old appartement of the two great collectors—Lord Hertford and Sir Richard Wallace. Memory recalls objects I fain would mention, but space allows me, in conclusion, only to refer to the fine replica of the monumental clock, the movement by Passemant, made by Dauthiau, and encased in a triumph of J. and P. Caffieri's skill, executed from the designs of the Brothers Slodtz. The original is in the Palace of Versailles; the copy is exact, but boasts the addition of a shallow stand.

It was probably his desire to preserve a sequence in the record of French art, formed by his collection, that caused Lord Hertford to have copies made of famous pieces; be that as it may, such copies are a happy proof that all skill has not departed, and that *ouvriers* can be found capable of imitating the masterpieces of past generations. It is a somewhat sadder reflection that if the workmen still remain, designers to compare with those whose names have been mentioned in this descriptive article have

apparently not been discovered either in France or England. The possibility of forming conclusions from comparisons such as are provided at the Rue Lafitte is an experience for which I am deeply indebted to Sir John Murray Scott; likewise for his courtesy in allowing photographs to be taken, that readers of THE CONNOISSEUR MAGAZINE might share in the pleasure the sight of beautiful things always gives.



FINE CHANDELIER OF GILT BRONZE

BY GOUTHIERE

Pottery and Porcelain

Silent Thespians The Cecil Duncan-Jones Collection of Staffordshire Figures By Weymer Mills

It was Sir Henry Irving who once said that a great actor's fame after a few decades was worth nothing more than some puppet images. Was the late ornament of the English stage thinking of those half-humorous, half-pathetic china figures so much in fashion when Victoria was a young and smiling monarch? Although that haunt of potters—the Staffordshire region—gave birth to most of them, admirers of their originals, having the love of “little statues of affection,” which has been in heart of man since the ancient Egyptians, carried them all over the world. Thus it is that an apologetic Charles Kean in a kingly robe of scarlet and purple gazes stolidly at his father's rival, John Philip Kemble, in a shop window near the Blasieholmshamm in Stockholm. In like manner Kemble's erratic daughter, Fanny, grins upon the Broadway, seemingly forgetful that her goose-quill once maligned that aristocrat of New York society, Philip Hone, and nearly every other light

of vanished Gotham that held out such welcoming hands to her in the Battery promenades.

Collectors of those exquisite Derby figures modelled by the deft fingers of that poet of modellers, Springler, or the equally rare Chelsea figures, would never care for these cruder offspring of a later day, commonly dubbed “Staffordshire figures.” Few of them have any of the hardy artistic quality of the eighteenth-century Staffordshire figures produced by Ralph Wood and Ralph Wood junior, or the equally gifted Enoch Wood. A town drawing-room to welcome them must be a whimsical affair. They suit the china closets of rambling country houses and quaint inns. To love them at all one must laugh at them and have a sense of the lost Columbine and Harlequin—the dead chimène—the old coquette. But notwithstanding their lack of beauty and the hurried workmanship that produced them to sell for something like half-a-crown a figure, the breath of the gods is still



GROUP OF STAFFORDSHIRE FIGURES

theirs. One never sees them at any time or anywhere without hearing some of those strange half-forgotten voices in the House of Memory. It may be a grand-parent or a parent speaking of some red-letter night in the heyday of youth, "Ah, you should have seen Macready as *Virginius*!" or "I threw a rose to *Vestris* when I saw her as a lad." . . . Oh, the old, old players—we were told in our youth there would never more be any quite like them; that is why their grotesque likenesses can enchant us.

Staffordshire figures produced for the china-shop of yesterday have no fixed values. Each dealer rates them according to his fancy, but they seldom soar over a guinea. The poet Burns, looking decidedly bibulous, the Duke of Wellington with a straight nose, and two unknown



WILLIAM MACREADY



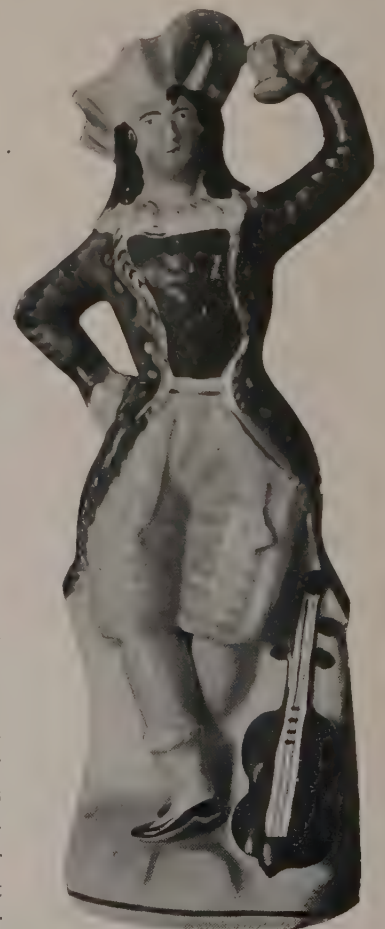
JOHN KEMBLE

Scotch chiefs on fiery steeds, were recently secured for seventeen shillings. The King of Sardinia is a discarded royalty, who was purchased at a country auction for a shilling. Queen Victoria, of various heights and thicknesses, always serene and always a trifle plump, still surveys her England from many a cottage chimney-shelf.

In an antique shop not very far from Dickens'

litters of Dutch silver trinkets. Did the old actors collect their fragile effigies or rate themselves as too sublime for anything so frivolous! The Queen of the Tragic Robe, Sarah Siddons, would have secured any she chanced upon, we know, for her favourite amusement was modelling in clay. If they failed to appeal to her taste, which¹ was formed by the greatest art critics of her time, they might have aroused her dormant sense of

"Old Curiosity Shop," stands a pensive figure of Edmund Kean, said to have been the property of the actor called by old Mrs. Garrick the nearest possible successor of her "Davy." Kean is wearing the costume of *Richard III.*, the part that followed him all through his life from the early days when poverty made him don the habiliments of a dancing fool in the after-piece. China portraits of the elder Kean are rare, but those of his son are quite common, and can be secured for half-a-sovereign and sometimes less. One wonders if Kean kept this souvenir of his triumphant career near the snuff-box Lord Byron gave him that was disposed of at the sale after his death. Tables of little figures and snuff-boxes in sedate rows were the forerunners of the present-day



MISS ELLSLER, THE DANCER

Silent Thespians

humour. I have seen one really beautiful china figure of unknown origin, said to be Mrs. Siddons as Isabella, in Sothorn's "Fatal Marriage," and the Chelsea factory gave to the world bewitching things of that earlier favourite, Kitty Clive.

Figures of opera favourites are sometimes met with. Jenny Lind in a blue and pale green gown, looking very unlike the sad-dressed girl in her famous portrait, owned by the Swedish nation, was manufactured in large quantities. One sees her everywhere standing rigid and composed. Behind her the violins go trailing off into the liquid tinkle of Weber or Bellini. She was always a brown thrush, but the impudent potter has made her look like a peacock. The figure must have been given to the applauding



JENNY LIND, THE SWEDISH NIGHTINGALE

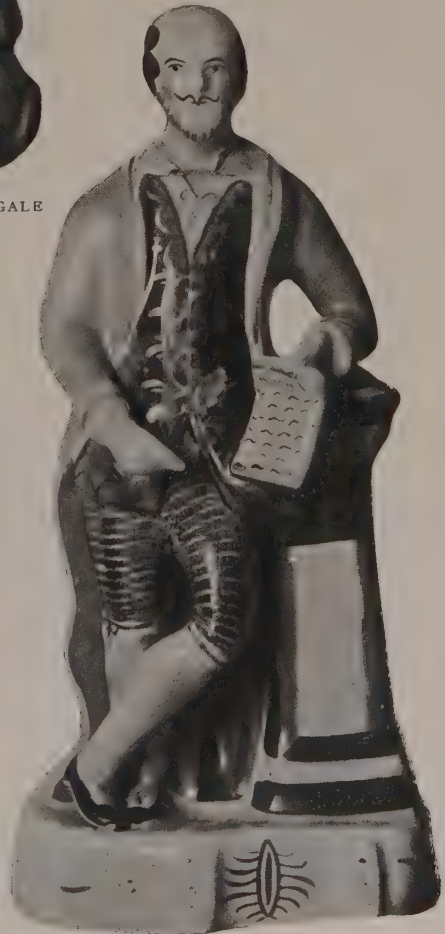
town sometime after 1847, the date of her first appearance at "Her Majesty's Theatre," in London. She had just come from Vienna, and that may account for her dress. At Tripler Hall, in New York, she is remembered as wearing white with camellias at her breast. She seems to be dreaming of that wonderful farewell in Vienna. On

who found his way into the potters' gallery was Jullien, the conductor. The ill-fated Malibran is said also to have been portrayed.

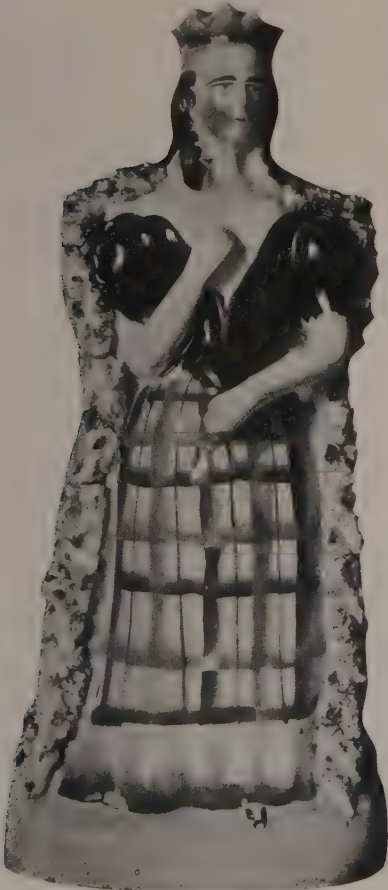
"I never seem to find any theatrical figures in my wanderings through the curio shops," was the plaint of a Staffordshire figure collector

that night seats that usually sold for two florins sold for fifty; and most of the audience, not content with witnessing her last performance, followed her to her hotel. For hours they stood outside in the rain calling "Jenny Lind, say will you come back again!" Then we have the prettiest part of the scene. The woman song had made so famous was weeping from the nervous strain of such devotion, but at last, unable to bear it longer, she came to a window followed by servants carrying her flowers of the night. Then down to the crowd that swayed and swayed floated roses upon roses—a love message from the artiste of whom *Punch* was to say, "She shamed the nightingales."

Another celebrity of the opera



THE IMMORTAL BARD



A TRAGEDY QUEEN

The Connoisseur

who possessed dozens of milkmaids, ploughboys, shepherdesses, immaculate white lambs, zebras, deer, and many other inhabitants of the china ark. It is true they are becoming rare, and have to be sought in places where cobwebs are the thickest. The romance of the old theatres makes such a strong appeal to the masses. Even the clod can catch the faint glimmer of candles that have lit up the hearts of millions. The mystery of the stage curtain—no one can ever resist it. Behind it are the fairy lands, and the little figures of the great actors in their famous parts are the frozen fairies.

In the Duncan-Jones collection there are nearly half a hundred of them, and probably there are many larger collections in England. They are surprising things to seek, for one never knows what old favourite will turn up and how he will be disguised. I never pass Sir Joshua's house in Leicester Square without wondering if any of his friends have come to the auction tables there. He knew some of the originals of the older figures. The ghosts the world has forgotten must be glad of those arrivals; after "the trade" has gone they steal out of the darkness and softly touch them.



FIGURE BELIEVED TO
BE THAT OF KEMBLE



FIGURE BELIEVED
TO BE THAT
OF FANNY KEMBLE



CHARLES KEAN



LADY ELIZABETH COMPTON

FROM THE PICTURE BY THE REV. WILLIAM PETERS, R.A.





Rings: Ancient and Modern

By Rhode Knight

To the tyro, as well as to the expert, finger-rings present a most fascinating subject for study. There is a suggestion of the human element about them, so to speak, that differentiates them from almost every other object to which collectors devote their attention. From a very remote antiquity they have touched life at so many points of interest, have played so many parts in the varied affairs of men, and have been so closely identified with the moods, sentiments, and aspirations of the lowly as well as of the mighty of the earth, that they seem to epitomise in a unique manner all that is most distinguished, picturesque, and romantic in history.



NO. I.—EGYPTIAN
SIGNET, GOLD,
ABOUT 1500 B.C.

too restricted an idea of the ground to be covered, for it is a territory, or, rather, a number of territories, that must be explored.

The reason is not far to seek. From the first the rings of every nation that has habitually worn them—for the custom has never been absolutely universal—have possessed marked characteristics of their own. They are as distinctive in their way as the manners and customs, the art, music, and literature of a people. A certain degree of uniformity and continuity of design is, of course, to be expected, for the imitative faculty has always been operative; but individuality and nationality are even more potent factors in

To give in a single sketch a comprehensive view of the wide field of research which they open up is an impossible task. The word field, indeed, elastic as it is, is scarcely expansive enough; it conveys



NO. II.—EGYPTIAN
GLAZED-BLUE PORCELAIN
"OUZA" OR AMULETIC,
TO AVERT POWER OF
EVIL EYE

determining the trend of the genius of a race, and nowhere is their influence more strikingly exhibited than in the annular adornments of long-forgotten generations of men. The rings of the ancient Egyptians differ as widely from those of the citizens of Imperial Rome as do the latter from those of our own day; and, as has been well observed, "in the gems that have been worn by any civilised people, we possess an epitome of that people's arts, their religion,

and their civilisation in a form at once the most portable, the most indestructible, and the most genuine."

If nationality were the only division to be considered, the task of surveying the ground would be comparatively light. But many other lines of demarcation have to be taken into account. The late Mr. Edmund Waterton, whose magnificent collection is now one of the greatest treasures of the Victoria and Albert Museum, once prepared a classification of rings which embraced no

fewer than seventy-six divisions, each clearly and definitely distinguished from the rest. It is obvious, therefore, that the subject is not lacking in variety; this is, indeed, one of its chief charms, and affords the student and collector a correspondingly wide range of choice.

The illustrations which accompany these notes will confirm this statement. They exhibit in chronological order a selection of rings characteristic of some of the more important divisions just mentioned. We take as our starting point the rings of the ancient Egyptians, and at once find ourselves on the threshold of history. Examples have been found which experts agree



NO. III.—
EGYPTIAN
GLAZED-BLUE
PORCELAIN



NO. IV.—
EGYPTIAN
PORCELAIN
ASP

in assigning to a period anterior to the Deluge; but the curious signet illustrated in No. i. is of a much later date—probably about 1500 B.C. The crescent-shaped “hoop” is of solid gold, and the scarab of hard stone revolves on a gold wire, the ends of



NO. V.—ETRUSCAN RING. GOLD, FIGURE OF SCARABÆUS OR SACRED BEETLE, 2ND OR 1ST CENTURY B.C.

which are wound tightly round each shank. Here we have an illustration of what was undoubtedly the primary use of the ring—as a seal or signet, at a time when handwriting, to use a modern term, was unknown.

But in Nos. ii., iii., and iv. the ring appears in a totally different character, namely, that of an amulet



NO. VI.—ETRUSCAN, GOLD, WITH ONYX SCARAB, 3RD TO 4TH CENTURY B.C.

or talisman. By what course of mental gymnastics mankind ever trained itself to believe that rings of certain forms, or which had certain emblems or hieroglyphics engraved upon them, could ensure good and avert evil fortune, is an unfathomable mystery; but the fact remains that such ornaments, of gold, bronze, ivory, and porcelain, were commonly worn by the dwellers on the Nile. Still more remarkable, perhaps, is the fact that this superstitious reverence for, and blind faith in, the supposed efficacy



NO. VII.—GRÆCO-ROMAN, GOLD, 1ST CENTURY B.C. TO 2ND CENTURY A.D.

of inanimate objects continued to exert a widespread influence until quite recent times, charm, cramp, iconographic, incantation, reliquary, and other rings being witness.

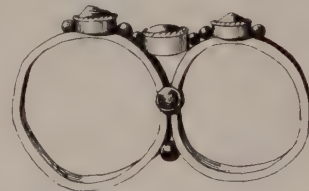
The Greeks, Etruscans, and Romans literally revelled



NO. VIII.—EGYPTO-ROMAN, 3RD TO 6TH CENTURY A.D. GOLD, ISIS AND SERAPIS

in rings of all styles, shapes, and sizes. Nothing can be more beautiful in design and exquisite in finish than Etruscan jewellery. It may be doubted whether the goldsmiths of to-day could equal, much less excel, the craftsmanship of the old Etruscans, those remarkable people who have left so many monuments in testimony of their extraordinary advancement, and so little history of themselves that is tangible and comprehensible.

Roman rings, taken as a whole, rarely approach the Etruscan in point of excellence. But then the



NO. IX.—LATE ROMAN, GOLD, SET WITH SARDONYX AND GARNETS

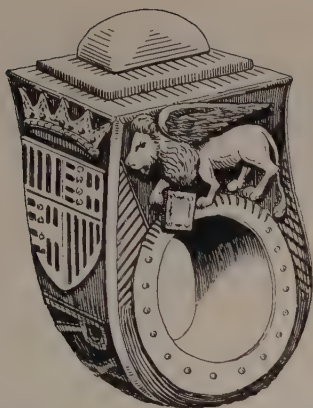
Romans, in the decadent days of the Empire at any rate, regarded quantity rather than quality, if we may use so homely a phrase. According to Martial, a certain fop, one Charinus by name, “wore daily no fewer than sixty rings”; and Seneca, describing the luxury and vulgar ostentation of his time, says, “We adorn our fingers with rings, and a jewel is displayed on every joint.” Double, triple, and even quintuple rings were worn, covering the fingers as with a jewelled knuckleduster. A similar fashion also prevailed throughout the Middle Ages, at least among ladies, as existing portraits attest; for example, the well-known picture of *Margaret, Countess of Salisbury*.

Going to extremes in more than one sense of the phrase, Roman ladies of high degree were wont to bedeck their toes with gems—a fashion which, strange



NO. X.—LATE ROMAN, GOLD, 4TH CENTURY A.D.

Rings: Ancient and Modern



No. XI.—PAPAL RING, 15TH CENTURY

to relate, was revived in Paris in the days of the Directory, when noble dames promenaded the boulevards shod with classic sandals, and exhibited their begemmed feet for the edification—save the mark!—of the populace. As Thackeray remarks, fashion and folly are oftentimes synonymous.

Almost from the dawn of history the ring has been regarded as a sign of rank and a symbol of authority, and as early as the seventh century of the Christian era we find it recognised as a mark of episcopal dignity. These rings form a most interesting class, exhibiting, as they do, more individuality of taste than almost any other class that could be named. Invariably set with a sapphire—the emblem of hope—the designs range from the severely plain to the grotesquely ornate, according to the fashion of the period or the predilections of the wearer, the huge circumference of the hoop being accounted for by the fact that these rings were, for several centuries, worn outside a glove on the thumb.

Bishops and other ecclesiastics, however, were not restricted to one ring; many old paintings represent them with their hands ablaze with jewels, as, for instance, Raphael's *Portrait of Julius II.* in the National Gallery; and the remarkable ring here illustrated (No. xii.) probably indicates the high-water



No. XIII.—GOLD DECADE AND ICONOGRAPHIC RING, ENGLISH, EARLY 15TH CENTURY

mark of this tide of extravagant display. The circular bezel is set with a cabochon crystal, and the ornate shoulders of silver-gilt are of sixteenth-century workmanship. The diameter is $2\frac{1}{2}$ inches. After all,

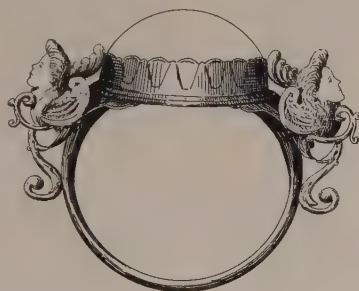


No. XIV.—GOLD CRUCIFIX RING, 16TH CENTURY

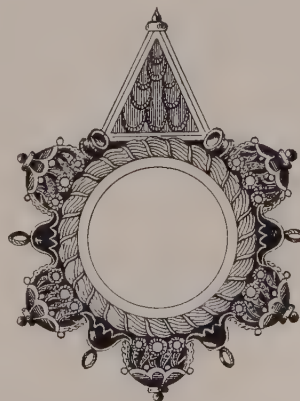
Falstaff was surely not guilty of very excessive exaggeration when, speaking of his slenderness in his youth, he declared that he could have "crept through an alderman's thumb-ring."

Of the other Brobdingnagian adornment, the Papal ring, so-called (No. xi.), very little that is certain concerning its use and origin is known. It is not to be confounded with either the *Bulla* or the *Annulis Piscatoris*; for in all likelihood it represents a class of rings which, during the fourteenth to sixteenth centuries, were presented by various popes to bishops holding papal fiefs, or to papal envoys and ambassadors.

The strong religious sentiment which pervaded Europe during the Middle Ages is strikingly illustrated in the Decade, Crucifix, and Death's-Head rings (Nos. xiii., xiv., and xvii.). The first-mentioned derive their name from the ten bosses or projections on the hoop, each representing an *Ave*, and with this annular counting machine the wearer could easily check his devotions in the watches of the night. When, as in the case of our illustration, there are



No. XII.—ECCLESIASTICAL RING, SET WITH CRYSTAL EN CABOCHON, 16TH CENTURY (REDUCED)



No. XV.—JEWISH BETROTHAL RING, 16TH CENTURY

The Connoisseur

eleven bosses, the additional boss represents a *Pater-noster*. Sometimes, as in this instance, the bezel bears a crude engraving of some saint who was supposed, in view of this propitiation, to exercise a



NO. XVI.—GIMMAL RING, GOLD AND COLOURED ENAMELS, 16TH CENTURY

peculiar supervision over the wearer's welfare. For instance, *A Figure of St. Christopher Carrying the Infant across a Turbulent Stream* was, when thus engraved, believed to ensure the wearer against drowning.

The Crucifix ring, still worn in parts of Italy,



NO. XVII.—DEATH'S-HEAD RING, GOLD AND BLACK AND WHITE ENAMEL, 15TH CENTURY

reaches a loftier plane of religious sentiment. The mere raising of the hand brought an altar before the eyes. The workmanship is often of a very high order, the minute detail showing exquisite finish, especially where gold has been used; but the silver rings are, for the most part, lacking in artistic merit.



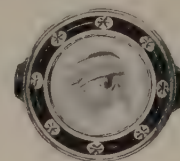
NO. XVIII.—MEMORIAL RING, GOLD AND ENAMEL, SET WITH BRILLIANTS

The Death's-Head, or *Memento Mori*, rings depict a more morbid sentiment. The story runs that they first came into fashion in France, when Diana of Poitiers yielded to the blandishments of Henry II. The fair Diana was a widow at the time, and the obsequious courtiers, in ironical deference to her grief, exchanged their usual butterfly raiment for the garb of woe, going so far as to have even their



NO. XIX.—CHARLES I. MEMORIAL RING, WORN BY ROYALISTS

watches, pins, and rings fashioned in the form of mortuary emblems. That these gruesome ornaments were rather an object of derision to the less serious-minded is obvious from a remark made by the



NO. XX.—GOLD AND ENAMEL MEMORIAL RING, WITH MINIATURE ON IVORY

flippant Biron, who, in "Love's Labour's Lost," likens the countenance of Holophernes to "a death's face in a ring." The fashion, nevertheless, was widespread and of considerable duration. Luther wore a ring of this kind; so, too, did John Bunyan;



NO. XXI.—GOLD MOURNING RING DESIGN WORKED IN HUMAN HAIR

and another very similar in design, now at South Kensington, is said to be the ring which Charles I. handed to Bishop Juxon on the scaffold with the cryptic word "Remember!"

The Memorial and Mourning rings are closely allied to the class just mentioned, and, indeed, the



NO. XXII.—SILVER ITALIAN 16TH TO 17TH CENTURY

custom of bequeathing the former was not only contemporaneous with the introduction of the *Memento Mori* rings, but the bequest frequently contained the proviso that a "death's head" should be engraved on the bezel, together with an appropriate motto. The device and inscription, however, were not always



NO. XXIII.—ITALIAN, GOLD, RICHLY ORNAMENTED WITH BLUE AND GOLD AND WHITE ENAMEL

Rings : Ancient and Modern

so happy—or should we say apposite?—as, for example, when the device chosen was that of the phoenix revelling in the flames, and the motto—“Be ye also ready”!

But it was not until after that fateful event in



No. XXIV.—GIARDINETTI RING, 18TH CENTURY
GOLD, SET WITH DIAMONDS, EMERALDS AND RUBIES

Whitehall that the Memorial ring assumed its most distinctive character. The horror-stricken loyalists, almost to a man, wore some such memento of the hapless Stuart, some openly, braving the



No. XXV.—ITALIAN SQUIRT RING
BRONZE, 16TH CENTURY

displeasure of the Roundheads; but others, tempering loyalty with discretion, had the miniature of the king hidden beneath a diamond or other gem.

Rings set with a miniature of a loved one continued in vogue throughout the eighteenth and early



No. XXVI.—BRONZE TOBACCO STOPPER, RING
AND SIGNET, 16TH TO 17TH CENTURY

part of the nineteenth century, Cosway himself being responsible for many of the exquisitely-finished portraits thus enshrined, though it may be doubted whether all of those ascribed to his brush are genuine. Not infrequently an eye alone was depicted



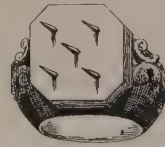
No. XXVII.—GERMAN OR DUTCH,
SILVER, 17TH CENTURY

with an effect not altogether pleasing. Nor is there much to be said in favour of the taste which gave expression to grief by having various mortuary emblems worked out to the minutest detail in the hair of the departed. (No. xxi.) But, however these



No. XXVIII.—SILVER RING, WORN BY PEASANTS
OF SOUTH GERMANY FROM A.D. 1600

peculiarities may strike the modern mind, they are at least interesting by reason of the sidelight they cast on the whims and fashions of bygone days.



No. XXIX.—SILVER RING, WORN BY PEASANTS
OF UPPER BAVARIA FROM A.D. 1700

To the Betrothal and Wedding rings of the past, so curiously and, in many instances, so charmingly diversified in style, as well as to those which may be comprehensively called love-rings, such as the Poesy, the Harlequin, the Regard, and the Giardinetti,



No. XXX.—TURKISH RING, GOLD,
SET WITH EMERALDS AND GARNETS

space will permit of only a passing reference. It is a subject for a chapter rather than a paragraph.

Amongst the most remarkable of nuptial rings, the Gimmel or double ring occupies a conspicuous place. Dating from the time of the Reformation, the



No. XXXI.—SPANISH RING, SILVER-GILT,
SET WITH PASTE DIAMONDS

The Connoisseur

symbolism of the twin hoops (which, when closed, appear as one) appealed so forcibly to the popular imagination, that the Gimmel became famous, as it



No. XXXII.—SIAMESE, GOLD, SET WITH RUBIES

were, in a night. As a rule the shoulders are elaborately embellished with daintily executed enamel work, and the gems—usually a ruby and a diamond—selected with a view to their special emblematic significance. In some instances the clasped hands, so striking a feature of the Fede rings, are substituted for the gems, thus intensifying the implied sentiment.

It will be readily understood by those who have had experience, theoretical or practical, of the difficulties and trials of a collector, that it is by no means an easy task to obtain examples of the various classes of rings already alluded to. Opportunities of doing so are like angels' visits; and competition has already driven prices up to an



No. XXXIIIa.—SILVER-GILT RING, SET WITH GARNETS AND TURQUOISE, WORN BY NATIVES OF CEYLON



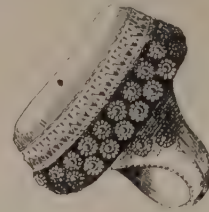
No. XXXIV.—MODERN EGYPTIAN RING, SOMETIMES OF GOLD, SILVER-GILT OR SILVER

exorbitant level. Fortunately, however, this does not apply to what may be comprehensively termed peasants' rings, and those worn by the primitive natives of



No. XXXVII.—SILVER RING, GIVEN BY KING OF BATTAS (SUMATRA) IN LIEU OF PASSPORT TO TRAVELLERS THROUGH HIS TERRITORY

Asia and Africa. Here a most interesting field is open for those who have the leisure to travel, or who have friends abroad. A glance at the accompanying illustrations will suffice to indicate that though these rings



No. XXXV.—TIBETAN RING, SILVER, SET WITH PINK CORAL AND TURQUOISE

may lack historic importance and romantic charm, they are by no means deficient in picturesqueness and artistic merit. They bear, too, that stamp of nationality

to which allusion has been made. Compare, for example, the Turkish, Spanish, Siamese, and Ceylon rings (Nos. xxx., xxxi., xxxii., and xxxiii.). How dissimilar they are! And yet, how characteristic of the respective races.



No. XXXIIIb.—ANOTHER VIEW OF THE RING SHOWN IN XXXIIIa. (HALF SIZE)

Needless to say, the selection here made, while

representative, is far from being exhaustive. Examples of all kinds of rings might be multiplied to an indefinite extent; but our immediate purpose will have



No. XXXVI.—BRONZE RING, WORN BY NATIVES IN EAST CENTRAL AFRICA

been attained if these notes should direct attention to a subject in which there is not only charm and entertainment, but wide scope for original research.



No. XXXVIII.—RING WATCH OF KING GEORGE III.



Landscape Book-plates

By P. Miller

IN tracing the evolution of the book-plate, we find that, during the four centuries of its existence in this country, many changes of style and treatment have in turn succeeded one another. Some of these appeal mainly to the student of heraldry, whilst others, again, are so pictorially interesting as to prove pleasing to every artistic eye. Among the latter class the landscape style stands forth prominently.

In most early book-plates the coat of arms was a *sine quâ non*, and, without exception, the principal object in the design, which had, moreover, little beyond the heavy "mantling" accompanying it to raise it to the point of true art. Gradually, however, and by degrees that are interesting to follow, the engraver began to evince a tendency towards a more decorative mode of treatment. The shield, instead of retaining its original and practical form, became oval or scallop shaped, and was ornamented with scantily attired cupids, festoons of flowers, wreaths and ribands, and other fanciful details which were allowed to follow the course of nature, adhering no longer to strictly conventional lines. It is unnecessary here to refer at length to the several styles known as

Chippendale, Jacobean, and such-like, which marked the upward rise of the book-plate. Many of these are quaint, some even grotesque, whilst others are merely of value to the general collector, who would familiarise himself with each and every vagary of fashion. The landscape style, of which we are alone treating, began to make its influence felt towards the close of the eighteenth century, commencing with a mere suspicion of a grassy bank or background, and culminating in the charming vignettes by Thomas Bewick, well known to collectors of engravings. These, in many cases, were representations of country scenes associated with the book-owner's life, possibly his home, a view in the garden, or some feature of the neighbourhood rich in personal interest, which cannot fail to appeal to the average man or woman more than simple armorial bearings. They usually depict delicate rural scenes, silvery streams and rushing torrents, ruined castles and parish churches, set in surroundings of leafy coverts and peopled often by some pensive follower of gentle Izaak. In some instances all heraldic achievements are absent; in others we find them introduced on a shield leaning against a gnarled tree,



BOOK-PLATE OF JOHN ANDERSON, OF JESMOND

BY BEWICK

or hanging from the branches above; whilst the name, and possibly the address, figures on a rock or similar object of rustic virtue conveniently near at hand.

A large number of such book-plates are by Bewick, and hail from the North of England, and may be identified with sketches taken in the neighbourhood of Newcastle—Tynemouth Priory, St. Nicholas' Church, and other local antiquities frequently occurring in the distance.

Bewick himself was born in 1753 at Cherry Burn, Northumberland, and was the son of a small farmer. His passionate love of wild nature, and, indeed, of every living thing, induced him from boyhood to study the animals and birds, flowers and shrubs, of his own country-side, which, with the exception of a visit to London, he never quitted to the day of his death.

The majority of Bewick's book-plates, as one would expect, belonged to personages whose families had some connection with the Newcastle district, and one which we produce, that of John Anderson, of Jesmond, is an example. Here we have that graceful treatment of minutiae for which the artist was famed; and possibly this attractive little scene might yet be recognised by those acquainted with the banks of the



BOOK-PLATE OF R. SPENCE

BY BEWICK

Tyne, every bend and turn of which Bewick had known from childhood. Its delicate feeling and effective distance mark it out as a noteworthy specimen of his best work, and the comfortable mansion across the water may well have been a good portrait of the owner's pleasant abode nestling under the mountain side.

The book-plate used by Robert Southey was one of these executed by Bewick; and in this we have a shield of arms resting against a rock, overhung with heavy foliage; on the one side is the helmet and crest, with a ribbon bearing the motto: "In labore quies"; on the other side a stream flows downwards into a tiny lake below. The same picture seems to have done duty for Armorer Donkin, with only the essential difference in the heraldic shield and the addition of the signature. The plate of R. Spence is an even more successful vignette. The introduction of the water and the pleasing contrasts of light and shade render it eminently effective. In the distance appears the steeple of St. Nicholas' Church, a prominent landmark in so many of Bewick's drawings.

The book-plate of James Hews Bransby, although not by so celebrated an artist, is a pleasing little scene



BOOK-PLATE OF JAMES HEWS BRANSBY



BOOK-PLATE OF JAMES HALLET

Landscape Book-plates

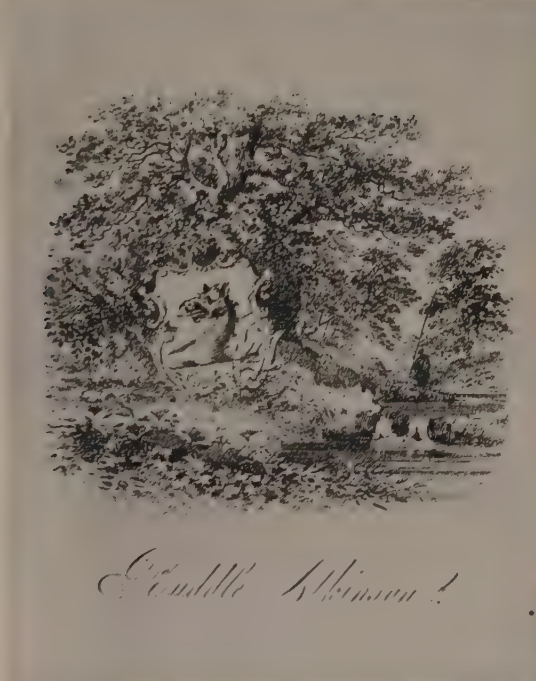


BOOK-PLATE OF WILLIAM AUGUSTUS LE HUNTE

which might be met with in countless parts of rural England. It portrays a chapter in the life of a countryman on his farm beneath the hill-side, and bears the motto: "Breve et irreparabile tempus," than which none more suited to the agriculturist could be found.

The book-plate of James Hallet, in the Chippendale style, is of considerable interest owing to the hunting scene which is incorporated in the design. Beneath the shield of arms is a representation of the death of the fox, whilst the huntsman on the left, somewhat resembling a supporter—a figure in the hunting costume of the past—is blowing the "mort." Possibly James Hallet may have been an ardent sportsman or a master of hounds. His book-plate, however, does not give us any clue to his place of residence.

The plate of William Augustus Le Hunte, of Artramont, Co. Wexford, although in the



BOOK-PLATE OF BUDDLE ATKINSON

landscape style, gives unusual prominence to the coat of arms, the gnarled tree being utilised as a support to the shield, which is pendant from a branch. In the distance may be seen a ruined castle under a ridge of hilly country.

To enumerate all the landscape book-plates of merit would necessitate a considerable space. Some boast additional interest by reason of the personality of their owner; others are triumphs of the engraver's skill. The book-plate of Buddle Atkinson, though

distinctly belonging to the pictorial class, gives greater prominence to heraldic bearings, and is, in consequence, lacking in the artistic design of those less prescribed. After all, however, it must be remembered that a sign of ownership is the primary intention of the book-plate, a fact often disregarded in modern specimens, where one is fain to make diligent search before any name can be discovered.



BOOK-PLATE OF THOMAS BELL

Coins and Medals

The Early Coinage of America (1584-1774)

Part I.

By Philip Nelson, M.D., M.B.N.S.

THE early coins of the American colonies or, as they were originally termed, the "Plantations," are undoubtedly of considerable interest, alike to our cousins on the other side of the Atlantic as to us, to whom, alas! these parts no longer belong.

The pieces we are about to review were issued during a period of about two hundred years, *i.e.*, from the foundation of the colony of Virginia by Sir Walter Raleigh, in 1584, to the Declaration of Independence by the thirteen states, in 1776. In reference to the former event, we find on a ryal of Elizabeth the letters *M. PR. C. A. L.*, which have been extended into *Magnæ. Provinciæ. Captæ. Auspiciis. Illius.*, and this piece, which is illustrated (No. i.), is supposed to refer to the colonization of America in 1584 by Raleigh, which premier colony he named Virginia, in honour of Queen Elizabeth.

During the earlier part of the period we have under consideration there was a great dearth of coins, and in their absence transactions were carried on by a system of barter, the settlers having recourse to various expedients in order to provide the necessary medium of exchange.

"Thus in the early colonial days we find tobacco in Virginia and Maryland and rice in Carolina constituting the ordinary money of the people; and they served this purpose reasonably well. . . . Dried cod were, during the same period, used in Newfoundland as money, and sugar in the West Indies. . . . Furs have always been a good money in regions from which they were exported. Thus the Massachusetts Court of Assistants, in 1631, ordered that corn at the usual rates

should pass for payment of all debts, unless money or beaver were expressly named in the contract" (*Money*, by F. A. Walker). An act of Massachusetts says as follows:—"It is likewise ordered, that muskett buletts of a full boare shall passe currantly for a farthing apeece, provided that noe man be compelled to take above XIIId. att a tyme in them."

Ogilby, in 1671, writing of Maryland, says: "The general way of Traffic and Commerce there is chiefly by Barter or Exchange of one Commodity for another; yet there wants not, besides English and other foraign Coyns, some of his Lordship's own Coyn."

Another writer, referring to the same colony in 1708, says as follows:—"The Lord Proprietary had a Mint here, to coin Money, but it was never made much use of. Tobacco is their Meat, Drink, Cloathing and Money."

In reference to the use of tobacco as money the following is of interest:—In 1620 and 1621 several ship-loads of young girls were sent out to the New England colonies, where they were married to the settlers, who paid 100 lbs. of tobacco for them, *i.e.*, the equivalent of £15, though in the following year their value rose to 130 lbs. In reference to this, the Rev. Mr. Weens, a Virginian writer, intimates "that it would have done a man's heart good to see the gallant young Virginians hastening to the waterside when a vessel arrived from London, each carrying under his arm a bundle of the best tobacco, and taking back with him a beautiful and virtuous young wife."

The first coin issued, and in all probability struck



NO. I.—GOLD RYAL OF ELIZABETH, *circa* 1584

The Early Coinage of America

for the settlement of Virginia, *circa* 1584, is a brass token, of the presumed value of twopence, and may be described as follows :—

Twopence, brass. Obv., a child reclining to left, bending over a skull, on which its right hand rests, behind is a tree, and to the left a flowering plant.

Rev., a rose on a stalk bearing two leaves, within the legend, arranged in two concentric circles,

AS . SOON : AS . WEE .
TO . BEE . BEGVNNE *
WE . DID . BEGINNE :
TO . BE . VNDONNE . *

This coin is about one inch in diameter.

Following this at some period anterior to October, 1651, appeared the three following coins for Massachusetts, of the value of twelve, six, and three pence, respectively. They are all very similar in design, bearing the letters NE in monogram on the obverse and the value in Roman numerals on the reverse, impressed by means of punches, upon rough circular flans. From the occurrence of the letters NE on these pieces, they became known in the colony as "North-easters."

Shilling, silver. Obv., NE. Struck with a square punch.

Rev., XII. Struck with a square punch. Weight, 72 grains. (No. ii.)

Sixpence. Obv., NE. Struck with a punch, whose outline follows that of the monogram.

Rev., VI as on the shilling. This is struck with a square punch. Weight, 36 grains. (No. iii.)

Threepence. Obv., NE. Struck with a quadri-lobed punch.

Rev., III. Struck with a square punch. Of this last coin, which weighs 18 grains, only two examples are known.

Very shortly subsequent to this, in 1652, there were struck for the same colony coins in silver of three denominations, viz., twelve, six, and three penny pieces, at Boston, at which place a mint had been established, by an act of the General Court of Massachusetts. These coins were of the same standard of fineness as the English coinage of the same period, but weighed twopence in the shilling lighter. It was permissible for anyone to bring silver to the mint, where, after having been alloyed to

the necessary standard, it was struck into coins of the before mentioned values, the shilling weighing 72 grains, and the other pieces in proportion. For the expenses of this coinage the master of the mint was allowed one shilling and sixpence out of every twenty shillings so struck, which amount was to cover the cost of melting, refining, and striking the coinage, together with the wastage thereon. Hutchinson, in his *History of the Colonies of Massachusetts Bay*, makes the following statement:—"The Court became sensible that Hull, the mint master, had too advantageous a contract, and offered him a

sum of money to release them from it, which he refused.

"He left a large personal estate and one of the best real estates in the country, and Samuel Sewall, who married his only daughter, received with her, as was commonly reported, £30,000 in New England shillings."

The above-mentioned John Hull was master of the mint until 1682, and had as his partner Robert Sanderson.

In October, 1652, the striking of coins began at the Boston mint of the value of twelve, six, and three pence respectively; they may be grouped into three main classes, according to the variety of tree which occurs on the obverse.

The first type to appear would be those bearing a rude representation of a willow tree, and which, from their being struck upon large thin flans, bear a close resemblance to the earlier pieces of this colony.

Of this type, whose design is faint and always double

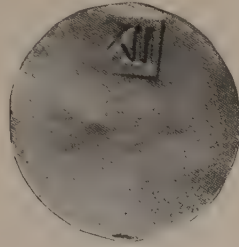
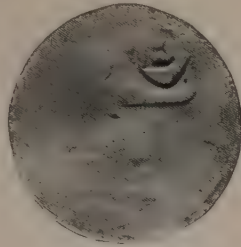
struck, there exist two denominations, viz., a shilling and a sixpence.

Shilling, silver. Obv., a willow tree, within a dotted circle, surrounded by MASATHVSETS: IN.

Rev., ¹⁶⁵²XII within a dotted circle, enclosed by NEW . ENGLAND . AN . DOM. Weight, 70 grains.

Sixpence. Is in design similar to the shilling, except that the value is expressed VI. Weight, 36 grains.

These coins would be followed by those bearing an oak tree, and these would probably continue to be issued until 1669 without changing the date, with the



No. II.—NEW ENGLAND SHILLING, 1651



No. III.—NEW ENGLAND SIXPENCE, 1651

exception of the twopence, which was authorized to be struck May 16th, 1662. Coins of four denominations bearing the oak tree occur, viz., shilling, sixpence, threepence, and twopence, and may be thus described:—

Shilling, silver. Obv., an oak tree, within a dotted circle, enclosed by the words MASATHVSETS. IN.

Rev., ¹⁶⁵²XII, within a dotted circle, surrounded by NEW. ENGLAND. AN. DOM. Weight 71 grains. (No. iv.)

The sixpence and threepence are identical with the shilling, the numerals VI and III replacing XII. Weights, 34 and 18 grains respectively.

Twopence. The obv. and rev. are similar in design to the other pieces, the date, however, being 1662 and the value expressed II. Weight, 11 grains.

In reference to this issue the following anecdote is related:—Charles the Second, after the Restoration, expressed to Sir Thomas Temple great wrath against the colony of Massachusetts, and said they had invaded his prerogative of coining money. Sir Thomas told His Majesty that the colonists had but little acquaintance with law, and that they thought it no crime to make money for their own use. In the course of the conversation, Sir Thomas took some of the money out of his pocket and presented it to the king. On one side of the coin was a tree, of the kind which is bushy at the top. The king asked what kind of a tree it was, to which Sir Thomas replied that it was an oak, of the kind that had preserved His Majesty's life. This account of the matter having put the king into a good humour, disposed him to hear what Sir Thomas had to say on their behalf, and in conclusion he termed them "a parcel of honest dogs."

Under the date October 30th, 1684, we find in the



No. IV.—OAK TREE SHILLING, 1652-1669



Corn, which was so cumbersome and troublesome as could not be born . . . , nor did we know it to be against any law of England, or against His Majesties Will or pleasure, till of late; but rather that there was a tacit allowance and approbation of it."

Probably subsequent to 1669 would be issued those coins which bear upon them a pine tree. The earlier examples of this issue are, like their predecessors, struck upon large flans of thin silver (Nos. v., vi.), but the later ones, which are of superior execution, occur on smaller though thicker planchets, having as a mint mark seven pellets (No. vii.).

These coins continued to be struck without any change of date (1652) until 1682, at which time the mint was finally closed.

Shilling, silver. Obv., a pine tree, enclosed within a dotted circle, around which MASATHVSETS. IN.



No. V.—1ST PINE TREE SHILLING, 1669-1675



Rev., ¹⁶⁵²XII, within a circle of dots, surrounded by NEW. ENGLAND. AN. DOM. Weight, 72 grains. (Nos. v., vi., vii.)

Sixpence. Design the same as the shilling, VI replacing XII. Weight, 34 grains.

Threepence. Design similar to the shilling, reading III on the reverse. Weight, 18 grains.

The Massachusetts shillings, described above, were first known as Boston or Bay shillings, and are thus described in the New York Records, under the year 1672, but subsequently in 1680 we read of them as pine-tree money. In order to prevent the export of these coins stringent acts were passed in 1654 and 1669 by the Massachusetts court.



No. VI.—1ST PINE TREE SHILLING, 1669-1675



No. VII.—2ND PINE TREE SHILLING, 1675-1682

The Early Coinage of America

In 1659, Cecil Calvert, Lord Baltimore, caused coins to be struck in London for the colony of Maryland, of which he was the proprietor. Of this coinage, which consisted of pieces of the values of one shilling, sixpence, and threepence in silver, he sent examples to his brother, Philip Calvert, to St. Mary's in Maryland.

For having prepared these coins, which he did under the terms of the subjoined charter, which was granted in 1632, Lord Baltimore was summoned to appear before the Council, from information laid against him by Richard Pight, Clerk of the Irons at the Mint, though what further action, if any, was taken in the matter does not now appear.

The following is an extract from the charter of June 20th, 1632, under which Lord Baltimore coined money:—

"Cum om'ibz et singulis hu'ioi ac adeo amplis juribz iurisdicc' oibz privileg. prerogatiuis, regalitatibz tam p' mare q'm p' terram infra regionem, etc. p'dict', h'end. exercend. utend. et gaudend. p' ut aliquis Ep'us Dunelmens. inf' Ep'atum siue Comit. Palatin. Dunelm. in regne n'ro Angl' unq'm antehac h'uit, tenuit, vel gauis' fuit, seu de jure h'ere, tenere, uti, vel gaudere debuit aut potuit."

The silver coins were of the same degree of fineness as those of England, but their weight was only

however, for the value (Nos. ix., x.). They weigh 34 and 25 grains respectively, and of the former coin there is a copper proof. There is in existence a unique specimen of a penny, doubtless a pattern for a coinage in the baser metal, which, possibly from this fact, does not appear to have proved acceptable to those in authority. This pattern may be thus described:—

Penny, copper. Obv., similar to that of the previous coins.

Rev., two flags issuing from a ducal coronet, around which is the legend, DENARIVM : TERRÆ-MARIÆ.

This pattern penny was successively in the collections of Mr. Hodsell and of the Rev. Mr. Martin, and passed at the sale of the latter's coins for the sum of £75 into the possession of Mr. Mickley, of

Philadelphia, whence it was purchased for \$370, and became the property of Mr. Parmelee.

There was in the collection of Sir Frederick Eden a shilling which had the arms of Lady Calvert, viz., a cross botony quartered upon the reverse.

After an interval of some eight years, *i.e.*, circa 1667, a small token of the value of one penny was made for New York. This piece was in all probability struck in Holland, and is found both in brass and lead. It may be described,

Penny token. Obv., an eagle displayed surrounded by,

✻ NEW . YORKE . IN . AMERICA ✻



No. VIII.—MARYLAND SHILLING, 1659



No. IX.—MARYLAND SIXPENCE, 1659

75 per cent. of the English pieces. Their design was as follows:—

Shilling, silver. Obv., bust of Cecil, Lord Baltimore, to left, around CÆCILIVS : DNS : TERRÆ-MARIÆ & C. +.

Rev., the arms of the proprietor, Paly of six sable and argent a bend counterchanged, between XII, surmounted by a coronet, around which is CRESCITE : ET : MVLTPLICAMINI. (No. viii.)

Of this coin, which weighs 66 grains, there exists a proof in copper.

The sixpence and fourpence are similar in design to the shilling, the numerals VI and IV being substituted,

Rev., five palm-trees in a group; to the right is Venus standing, and to the left is a running figure of Cupid, bearing a bow. The weight of this coin is 55 grains.

Upon the 19th of November, 1681, Mark Newby arrived in New Jersey with a number of emigrants from Dublin. He brought with him from Ireland a quantity of copper pieces, known as St. Patrick's money, and which, owing to the great scarcity of small change at that time, were authorised for currency in the State of New Jersey, May 8th, 1682.

For a long time the place of origin and date of the striking of these coins was veiled in mystery, but for reasons too lengthy to enter into here, I have proved



No. X.—MARYLAND GROAT, 1659

that they were struck in Dublin early in the year 1678.

Readers who may desire further information on this point may consult *The Numismatic Chronicle*,

Rev., QVIESCAT . PLEBS. St. Patrick standing holding in his left hand a double or metropolitan cross, whilst with his right hand he drives out reptiles, (Protestants?)! Behind and to the right is a church



No. XI.—ST. PATRICK HALFPENNY, 1678

N.S. vol. xix., 1899. These pieces are of two denominations, viz.—a halfpenny and farthing.

The coins may be described as follows:—

Halfpenny. Obv., FLOREAT REX. m.m. star. King David kneeling and playing on the harp, over which is a crown.

Rev., ECCE. GREX. St. Patrick standing, mitred, bearing a crozier in his left hand and a trefoil in his

with a steeple. Weight, 77-105 grains. The edge is engrailed vertically. (No. xii.)

The halfpenny and farthing exist in copper with a plug of brass, and, it is said, in brass with a plug of copper. The plug is on the obverse, and is impressed with the crown.

Several dies were evidently in use, as the legends on obv. and rev. differ in punctuation, and in the size



No. XII.—ST. PATRICK FARTHING, 1678

right, which he holds extended over a group of seven people, who are standing before him. The arms of Dublin, viz.—a shield with three castles, are supported by two figures. Weight, 143 grains. Edge engrailed vertically. (No. xi.)

On some examples the legend reads FLORE AT REX. The letters on some coins are of large size, on others of small.

Farthing. Obv., as on halfpenny, without m.m.

and formation of the letters. There exist proofs both of the halfpenny and farthing in silver. That of the halfpenny is of extreme rarity; of this coin there was an example in the cabinet of Dr. Aquilla Smith, the weight of which piece is 176.5 grains. The farthing is less rare, though seldom met with, and weighs 114 grains in silver. Proofs are also known struck in gold and lead. The edge of these proofs is as on the current coin.

(To be continued.)





MISS DANSEY

FROM A DRAWING BY JOHN DOWNMAN

Engravings

How to Distinguish Proof Impressions. By C. Reginald Grundy

II.—PUBLICATIONS UNDER THE RULES OF THE PRINTSELLERS' ASSOCIATION.

IN my article on this subject contained in *THE CONNOISSEUR MAGAZINE* for last October, I mentioned that in the early days of the Printsellers' Association all proofs were stamped alike under the left-hand corner of the work. The alteration in this practice was brought about by an ingenious fraud. What was apparently a choice artist's proof of C. G. Lewis's plate *The Hunters at Grass*, after Sir Edwin Landseer, was offered for sale at a well-known auction room. It was framed, but no one thought of taking the impression out to examine it more closely, and it sold at a good price. When the

purchaser—a well-known dealer—got it home, he discovered that it was in reality a proof before letters with its distinguishing marks—the names of the painter and engraver engraved in small print under the extreme left and right of the work—carefully erased. Other frauds of a similar nature were brought to light, and it became evident that means must be found to prevent their repetition. The most obvious remedy was to impress the Printsellers' Association stamp in a different position for every grade of proof. Something of this kind was probably attempted, for in the engravings of *The Combat* and *The Death of the Stag*, published in 1847, after Richard Ansdell, the stamp is impressed under the left of the work on the artist's



ARTIST'S PROOF OF "THE COMBAT" BY H. T. RYALL, AFTER RICHARD ANSDELL, A.R.A.
BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL



PROOF BEFORE LETTERS OF "THE DEATH OF THE STAG" BY H. T. RYALL, AFTER RICHARD ANSDELL, A.R.A.
BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL

proofs, under the middle on proofs before letters, and under the right on the proofs after letters. A further distinction appears to have been attempted by colouring the impress of the stamps, for those on the proofs before letters are in many instances distinctly blue. This method of stamping was a short-lived one, for it was found such elaborate safeguards were unnecessary, the differences in the values of second and third state proofs being too small to tempt the forger to run the risk of spoiling an impression by erasing its title. Consequently the Association soon adopted the method still in vogue of stamping all artists' proofs on the left, and all the later proof states on the right.

Before leaving the subject of states, it may be as well to explain that publishers now rarely issue more than two or three different classes of impressions of the same work, and often confine the entire edition to artists' proofs alone, destroying the plate when two or three hundred of these have been struck off.

I have already referred to *remarque* artists' proofs. A *remarque* is some tangible mark on a plate used only

to distinguish the earliest state or states, and removed before the ordinary artist's proofs are printed. This mark or *remarque* takes many forms, but most generally that of a miniature picture engraved immediately under the major work. Thus the remark on the plate of "1807" by Jules Jacquet, after Meissonier,

is a Napoleonic emblem, that on "1814" by the same etcher, and after the same artist, is a dismounted cannon; and on other works it takes such elaborate forms as a landscape, a group of figures, or even a little picture forming a sequel to the scene depicted above. There are other *remarques* of a far less obtrusive character, many of which might be passed altogether unnoticed by any but the

initiated. Thus the ordinary layman would be apt to overlook the initials N P, which form the *remarque* to some of the plates from Sir Noel Paton's works, and might regard the inscription "T. A. Prior, 1872," scratched on that engraver's rendering of *Apollo and Sybil*, as being evidence that the impressions so distinguished came after the ordinary artist's proofs



ENLARGEMENT OF THE P.S.A. STAMP ON ABOVE UNDERNEATH CENTRE OF PLATE

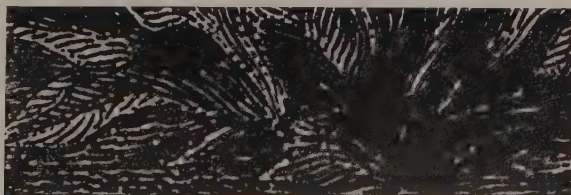
How to Distinguish Proof Impressions



REMARQUE PROOF OF "THE GOLDEN BOUGH" BY T. A. PRIOR, AFTER J. M. W. TURNER, R.A.
BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL

instead of preceding them. The remarque on Cousins's plate of *The Connoisseurs*, after Landseer, would certainly be altogether invisible to him, this consisting of the white spots on Sir Edwin's fogle tie

formation of the Printsellers' Association) the remarque is a gleam of white on the buckle of the belt of one of the children, and in the *Vierge a la Chaise*, after Raphael, by Calamatta, a tiny space left white under



T. A. Prior. 1872

ENLARGEMENT OF THE REMARQUE IN THE ABOVE

being left unshaded, and needing a close comparison with the ordinary artist's proof, which has the spots slightly shaded, before any difference can be detected. In the *Sutherland Children* (published before the

the fringe of the chair. These instances might be multiplied; but sufficient have been given to show that even in such apparently straightforward things as remarques there lie many traps for the unwary.

Where more than one *remarque* occurs on a single plate, the rule is that the greater the number of the *remarques* the earlier the impression. Thus on *The Bath*, by Paul Rajon, after Alma Tadema, the twenty-guinea copies are distinguished by the addition of five portraits of the artist, his family, and the etcher; on the fifteen-guinea impressions these are reduced to three, while the purchasers of ten-guinea copies have to be content with a single portrait, and those of the ordinary artist's proofs at five guineas get no portrait at all.

Of the substances on which proofs are printed, the more expensive material is always associated with the earlier copy. Thus a vellum proof invariably precedes a proof on Japan paper, which in its turn is to be preferred to one on India paper, the ordinary plain paper copies coming last of all. This, of course, only applies to where two or more substances are used for printing impressions from the same plate.

So far I have been dealing with states chronicled in the orthodox manner in the *Printsellers' Association Catalogue*, but there are variations in a few of these, which, though not recorded officially, exercise a marked influence on the values of the proofs affected. Thus of *The Horse Fair*, by Tom Landseer, after Rosa Bonheur, the later artist's proofs have the name of Messrs. Leggatt added to the publication line; the earlier impressions, which are not so inscribed, used a short time ago to realize as much as £10 apiece more than the copies with the addition. Another type of variation is that of the large plate of *Brae Mar*, also by Tom Landseer, from his brother's picture. This was originally published with square corners, but after a few artist's proofs had been pulled off and stamped, the publishers decided that the work would look better with the top corners rounded off, which was accordingly done. The same alteration was also effected in the case of another of Landseer's works, *The Abercorn Children*, by Cousins, though this, by the way, having been published before the days of the Printsellers' Association, should hardly be mentioned here.

Before finally leaving the subject of proofs issued under the auspices of the Printsellers' Association, it may be as well to touch on the question of signed proofs, an all-important matter in the eyes of that large class of people who define an artist's proof as being one signed by the artist. Now a signature is of practically no importance in determining the state of an impression, and its value is chiefly a sentimental one. The autographs of the artist and engraver undoubtedly give additional interest to an impression, and presumably may be looked upon as evidence that the authors of the work approved of the quality

of that particular copy; but I am afraid that this latter statement does not hold good in all cases. Some artists and engravers are notoriously careless in this respect, and will sign anything that is put before them; others—but these are very few—go to the opposite extreme, and examine every copy with a magnifying glass. There is much excuse for the careless artist, as works issued by reliable firms have generally to undergo two close scrutinies before they are submitted to him—first, that of the printer, who is followed by the publisher; and though it may be heresy to suggest such a thing, these gentlemen, by reason of the large numbers of plates passing through their hands, are generally greater experts on the subject than either artist or engraver.

The action that the Printsellers' Association takes in regard to signatures is a negative one. It decrees that impressions later than artists' proofs are not to be signed—a rule that is not unfrequently broken—but does not stipulate that artists' proofs must be signed. As a matter of fact, the custom of signing large proof issues is a comparatively modern innovation, which came into vogue less than forty years ago. Though Sir Edwin Landseer's autograph is found on many individual engravings after his works, he never signed a whole series; he died in 1873. His brother Tom, who lived seven years later, did, I believe, sign one or two issues shortly before his death, and since then the custom has become so prevalent that now very few issues escape it.

I have said before that the value of a signature is only one of sentiment; but as this is an asset which can be translated into pounds, shillings, and pence, it may be as well to go into the question a little more closely. In the palmy days of Landseer engravings, the autograph of Sir Edwin added anything up to ten or fifteen pounds to the value of a fine proof, and occasionally when an unsigned proof engraving got into dishonest hands, it would reappear in the sale-room bearing a signature. As a rule, these frauds were easily detected, for the reputable firms dealing in these works had records of all the fine proofs passing through their hands, and generally possessed the means to identify them. Hence, they were in a position to insist upon the fraudulent signatures being removed. Another fact which the forgers frequently failed to take into account was that Landseer's signature in pencil was different from his one in ink; hence, when they imitated the fine flourishes of the latter on to a proof, they were giving damning evidence of its falsity. I have been told that Reynolds, Lawrence, and Turner are each known to have signed a proof; but copies so unique are hardly likely to come into the market without

How to Distinguish Proof Impressions



"HIGHLAND LASSIE CROSSING STREAM," AFTER SIR EDWIN LANDSEER, R.A.

perfect pedigrees, and would be exposed to such a close scrutiny as to daunt the enterprise of the forger. The same remarks apply to the works of most of the older engravers. Coming back to modern times, one would feel inclined to cite the signature of Samuel Cousins as offering temptation to the forger, was it not for the fact that Cousins's signature is of little value. He signed the entire artist's proof issues of his later works in the ordinary way, and in his old age, at the solicitation of dealers, signed as many impressions of his earlier works as they chose to put before him. He, in fact, made a regular business of it, charging half-a-crown a signature. That he did not examine these copies very closely is shown by the fact that he occasionally signed subjects which were never engraved by him.

The fraud most extensively practised is that of the lithographed signature. Hundred of proofs after the

works of well-known artists have been issued bearing what appears to be a personal autograph, but which is really a well-executed facsimile in lithography. It is needless to say that no reputable publisher would lend himself to a deception of this description.

Though I have spoken so much of the Printsellers' Association, it must not be inferred that the only

high-class modern proofs are issued by firms belonging to this institution. In fact, a very large number—perhaps the majority—of the works which especially

appeal to the collector as opposed to the general public are not impressed with its stamp. More especially is this the case in regard to original etchings, many of which are printed from comparatively soft copper unfaced with steel. With these latter a guarantee of the limitation of issue is unnecessary, for the copper will not print more than a maximum of sixty or seventy good impressions.

LANDSEER'S USUAL SIGNATURE IN INK

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

PORTRAIT BY LANDSEER.

DEAR SIR,—I beg to hand you herewith half-tone of the Landseer pencil study for insertion in your April issue. The extracts herewith from letters are all the information I have; possibly a reader of your valued paper may be able to throw more light on it:—

Extract from letter dated Jan. 17th—Mr. Noar to Mr. Johnson.

"An original portrait by Landseer in black and white, pencil sketch of a very pretty girl in a large hat. It is signed E. L., 1831, the year he was admitted into the Royal Academy. Landseer began his career as a portrait painter it seems. It is of exceedingly clever workmanship."

From Mr. Noar's letter dated Jan. 23rd, 1911.

"I am sending the small Landseer to-morrow. Two art experts have now declared my sketch to be genuine, and the gentleman from whom I bought it informed me that the *Exchange and Mart's* expert had said the same.

"The pedigree of the picture is this: I bought it about two years ago from a gentleman in the Potteries, who informed me that he bought it from a large house in Cheshire, and that the owner had exhibited it in the great art exhibition in Liverpool. There is an inscription on the back to that effect. It is a black and white

pencil drawing, and of masterly execution. It is just the sort of sketch that a clever young fellow with genius might make while staying at a country house of some pretty girl there. . . ."

"UNA AND THE LION."

DEAR SIR,—I find one of the plates in the March CONNOISSEUR is *Una and the Lion*. Three months ago I purchased this picture at a sale of a gentleman's collection as the original. As the picture was in a very dirty state, I am now having it renovated. I find, on comparing your plate with my picture, that there is little difference, except that the sash round the waist and the robe upon which she sits, in my picture are red instead of blue as in yours. I should be very much obliged if you would publish this letter in order to find out whether I really possess

the original or only a copy. The picture is very old, and if only a copy it is an excellent one at that. I should be glad to know what the original is worth and also a copy. The picture is unsigned and undated. The gentleman from whose house this picture came put a big price upon it. Trusting some of your readers may be able to throw some light upon the matter,

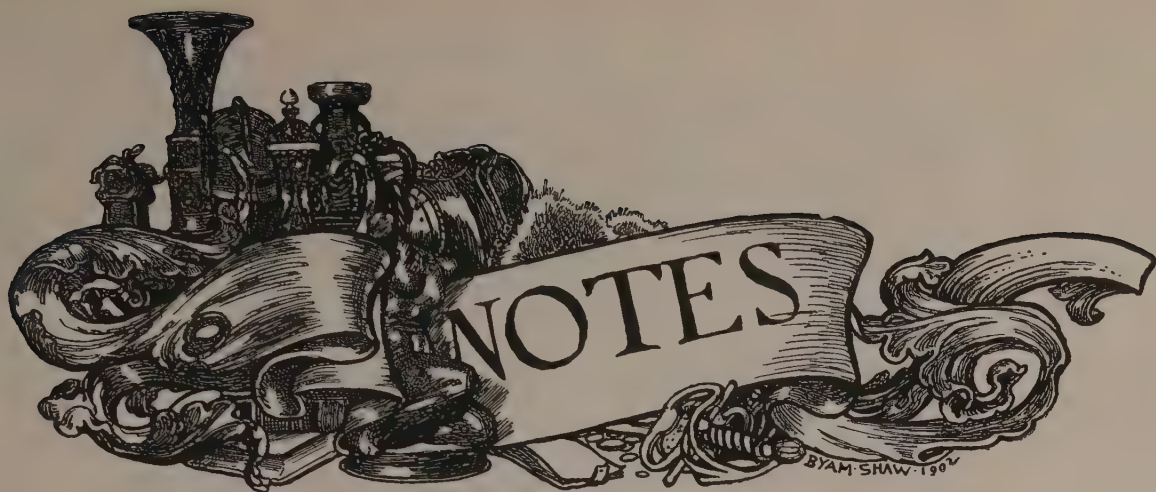
Yours truly,
ERNEST W. PEARSON.

MORTUARY SWORD.

Will Mr. Parsons please forward his address?



PORTRAIT BY LANDSEER



IN your issues for May, 1906, and December, 1909, are very interesting papers by Mrs. F. Nevill Jackson and Weymer Jay Mills on this subject.

Silhouettes

In each account are given numerous examples of silhouette portraiture. In their day they afforded a very useful and inexpensive way of recording the greatness (or littleness) of members of the family circle, from toddlers of two or three years of age to grandfathers and grandmothers of any age. It must be remembered that the Daguerreotype process (the forerunner of the photograph) was not known prior to 1839, when M. Daguerre made known to the Academy at Paris the process that subsequently bore his name.

Prior to that time there was only the costly oil-painting or shadow portraits in profile. Originally the profile of a sitter was thrown on a transparent screen by the aid of a light; the shadow thus formed was delicately traced and filled in afterwards in black.

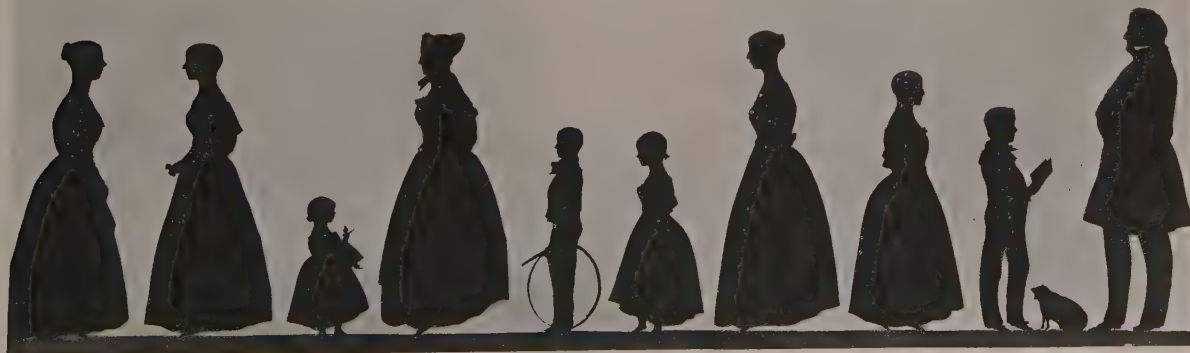
Subsequently these likenesses and groups of figures were most artistically cut out with a pair of scissors. I remember hearing the story of my good mother sending the nurse with her first young hopeful—a very chubby youngster of some eighteen months—to have

his portrait taken by the scissors process. When the result was shown to the fond parent, she said, "Oh! Mary, this is not like him! It is not half fat enough!" "Please, ma'am," the maid replied, "the man said if he took the cheeks to the full, there would be no nose."

Fortunately in some instances the result was more satisfactory. My wife has recently become possessed of a family group showing her grandfather, grandmother, and their eight children. They were taken about 1840, the family then being resident in South Shields.

From an old newspaper I gather that in April, 1820, Mr. Seville was taking silhouette portraits at "Mrs. Dixon's long room, White Hart Inn, Old Flesh Market, Newcastle," and at "Mrs. Armstrong's, near the Post Office, North Shields." In 1826 "there was an automaton in Newcastle, a life-size figure in flowing robes, which scratched an outline of the profile on a card, 'The Professor' filling it up with black." It is possible that the group here illustrated may have been the work of the "Professor."

Another writer informs us that "these shadowy portraits were fashionable in France during the reign of Louis XV., and that their name arose out of public



SILHOUETTE PORTRAIT GROUP



A BED-SPREAD DECORATED IN MANY COLOURED SILKS IT IS SAID TO BE CHARACTERISTIC OF SEVENTEENTH-CENTURY WORK, AND WAS POSSIBLY MADE AT THE COURT OF PHILIP III. OF SPAIN FOR HIS DAUGHTER ANNE OF AUSTRIA, WIFE OF LOUIS XIII.

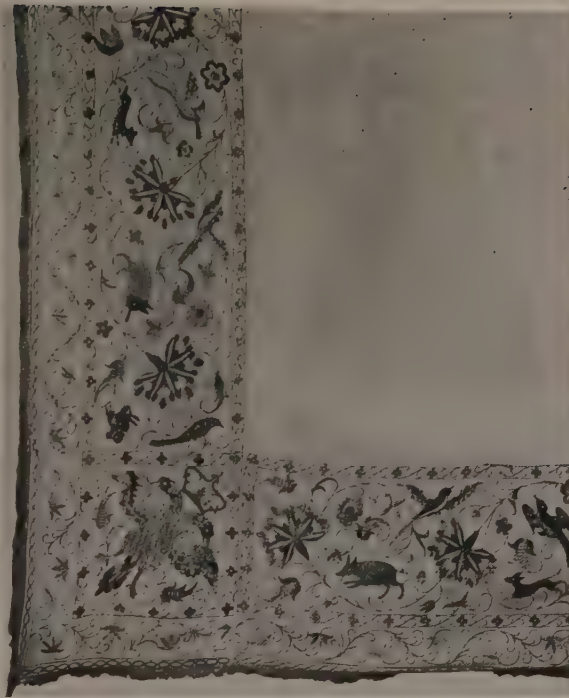
ridicule for the niggardly finance of his minister, M. Etienne de Silhouette." I presume the idea was that these portraits were a very niggardly substitute for oil-paintings.

It is said that M. Silhouette was himself very expert with the scissors, and produced many excellent figures. Doubtless for years after his day amateurs dabbled in the art. My good mother was quite an adept, and by folding a piece of paper many times, and cutting through the lot, would unfold a row of figures or animals to the great astonishment and delight of her juvenile audience. Of course the thing was simple to those who could do it, and reminds one of the sculptor who was asked if his work was not very difficult: "Oh no," he replied, "quite easy; you simply take a block of marble, chip off what you don't want, and there you are!"

Mrs. Jackson tells us that "book illustration has been occasionally attempted, especially in Germany." I have recently been presented with *The Story of the Commercial Bank of Scotland, Ltd.*, published in Edinburgh for private circulation, in which silhouette portraits are introduced in an admirable and highly effective manner.—MABERLY PHILLIPS, F.S.A.

DURING the last twenty years the fine embroideries of the early seventeenth century have been hunted with almost as much science and enthusiasm as the British fox. One of these can be secretly supplied for the amusement of the sportsman, but no one can recapture the first fine raptures of the most exquisite of old needlework. An example is given in the accompanying photographs. Its antiquity

is undoubted, its workmanship is beyond praise, its condition better than one could hope, but its history is still unwritten. It was bought in France many years ago. Its elaborate and beautiful border of birds, flowers, and beasts is further ennobled by a richly worked double eagle and crown. This design, which appears five times on the large bed-spread, suggests that it was fashioned for a princess of the house of Austria, who married into the French reigning line. The work is far too early in character for the piece to have been made for Marie Antoinette. But



CORNER OF BED-SPREAD SHOWING DETAIL OF DESIGN
WITH THE DOUBLE EAGLE AND CROWN

Anne of Austria, the daughter of Philip III. of Spain, became the wife of Louis XIII. of France in 1615, at fourteen years of age, after having been betrothed for some five years. It appears likely that during this long period of engagement the ladies of the princess's Court may have laboured pleasantly at this remarkable piece of work, and that in due season it found its way to France, in the vast *entourage* of Anne. But more fully informed readers of THE CONNOISSEUR MAGAZINE will be better able to judge as to the worth of these speculations than is the present writer. Failing Anne of Austria, they may perhaps be able to attribute this unusually interesting example of seventeenth-century work to some other ownership, and tell us of a past even more glorious than that which should belong to the bed-spread of so powerful a regent and

so potent a lady as the mother of the Sun King.

A Forgotten Coinage: "House Money" of Christ's Hospital

LAWSON, in the preface to his *History of Banking*, says, when a lad looking for a situation, "Chance one day brought me into Lombard Street, when my attention was attracted towards a house where a number of young men were continually going in and coming out. I watched them for some time, when my curiosity to know what was going on induced me to ask a gentleman who was passing. He replied, 'It is a banking-house.'

I went home, revolving in my mind what was meant by the term, but was unable to come to a satisfactory solution. I looked in my dictionary, where I found a banker was a money-changer. This was precisely the sort of business with which I felt myself familiar, for I had for the preceding seven years been in the constant habit of dealing with money-changers; albeit, I never knew till now that they were called bankers.

"Most of my readers probably require to be informed that in the Bluecoat School no money is allowed to circulate but 'Hospital Money'; at least this was the regulation in my juvenile days; so that when a boy received any of the current coins of the realm, and was desirous of spending them, he must first get them changed for *hospital* money.

"This money passed current at any of the shops within the walls of



"HOUSE MONEY" OF CHRIST'S HOSPITAL

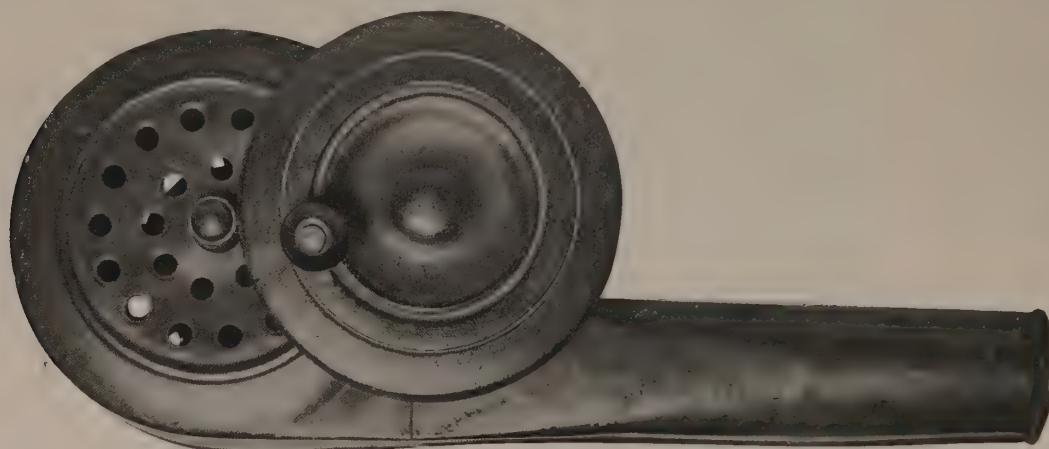
the institution, of which there were several ; and it was customary for one boy to say to another, 'Go to the money-changers and get me twelve hospital pennies for this shilling.' So that the term money-changer was familiar to me from my infancy, and in my cloistered simplicity, I thought that the house in Lombard Street was an establishment on the same principle."

Upon investigating the matter, I found that "House Money" was issued in half-pennies, pennies, and sixpences, and was in constant use from 1800 to 1860. Its object was this: 'The profits of the two 'tuckshops,' each kept by one beadle, were divisible

in every house, but is now becoming a thing of the past. Apparently they were used for more purposes than stimulating a sluggish fire. A friend of mine had two servants—one from the heart of Northumberland. The following conversation was accidentally overheard by their master:—

Mary (*to her fellow-servant*): "Oh dear! I don't know what's the matter with this kettle; it runs so slowly."

Jane (*from the North*): "Wy, gyurl, why don't you get the bellasses, and blaa doon the kettle spoot? A've seen me fether do it lots of times."



WHEEL-BELLOWS

between all the beadles, and to check the receipts only 'house money' was taken, and this was obtainable from the beadles not in charge of the shops in exchange for the usual currency."

The "house money" is now very rarely to be found. As will be seen from the illustration, the half-penny and penny are round, about the size of current coins; the sixpence is nearly the same size as the penny, but octagonal in shape. The value of each coin is clearly marked on the obverse. The reverse has a monogram "C. H. 1800," the only year, I believe, in which they were struck.

The "shop books" of Christ's Hospital reveal the following entry:—

		£	s.	d.
1800.				
April 23rd.	To p ^d for engraving dies and striking copper tokens for money	9	9	9
June 16th.	To p ^d for striking an additional number of Tok ^{ns}	3	11	6

MABERLY PHILLIPS, F.S.A.

Blowing Machines

MANY instruments have from time to time been adapted to create a blast or current of air to excite combustion or generate a great heat. The simplest form was the common bellows that used to be found

The great objection to the common bellows was the want of a continuous blast. The wheel-bellows here illustrated overcame that difficulty. It is made of tin, about 15 inches long, 6 inches at the broadest part, and 2 inches at the nozzle. A "fan" is fitted in the perforated chamber. Taking the instrument in the left hand, and then, by aid of the knob (that is shown), turning the wheel with the right, a continuous and powerful blast is forced from the nozzle. I presume these wheel-bellows are scarce, as they are not often met with in dealers' hands.

MABERLY PHILLIPS, F.S.A.

THIS cross, found in Bath in 1898, commemorated the death and burial of an early Saxon queen, the daughter by marriage of Alfred the Great, and the grandmother of the first King of England—a king whose coronation took place in the City of Hat Bathon, as Bath was then called. It was discovered during the excavations which were made under the able direction of the late Major Charles Davis, F.S.A. Major Davis, in a paper which he read at a meeting of the British Association in 1898, gives the following interesting description of this most interesting



SAXON CROSS

OBVERSE

relic and its discovery:—The excavations laid bare some portions of the great church that was erected partly over the ruins of the baths in the ninth century with materials obtained from the ruins of the baths. In a portion of the hypocaust, seventeen feet below the present level of the ground, the cross was unearthed. It is a leaden plate of a somewhat less thickness than what is known as five pounds lead. Its extreme size is four and one-eighth inches long by three and a half inches wide. On both sides is writing. The pattern on the cross and the writing has been cast, and is the result of what is known as the wax process casting, viz., that a thin sheet of wax has been used, the pattern and writing being drawn with a stile on the wax. A case had been made of gypsum or some similar material, the wax melted out, and lead poured into the vacuum, the lead taking the form of the matrix, which explains its peculiar character. The cross, when found, was thickly coated with lime and mortar, and only one portion of the inscription, "JOHANNES," was visible. After soaking it in weak muriatic acid, and day by day removing bit by bit the foreign matter, other words and letters became visible, until the cross became as now. On the upper side of the plate is engraved a cross, known as a "cross pomée." The cross has writing on all four arms, the writing on the two arms being continued right across the central arm, while that on the central arm is discontinued where the first and third arm crosses it. A circular

border connects the arms of this cross, and within the spandril formed by the border and the cross are the arms—a St. Andrew's cross or "saltire" containing with the border also an inscription. The inscription is as follows:—On the border is MATTH. One T is damaged and wanting for Matthews. The next quarter is damaged, on which should be MAREVS. The third has LVEAS inscribed, and the fourth IOHANNES. On the "saltire," reading from the circumference, below Matthews is ELOE; beneath Johannes ELOI again, but the final E becomes now an I, and the E may be intended for the Greek Θ. The next ADONAI, and the fourth arm of the cross all read from the circumference SADAI or SABAI. The S is not so perfect as when found. The inscription on the cross, by reading the interrupted inscription:

Qui in virtute	Crucif mundo
Tartara dirupit	Clauftra celestia a
Et omnibus dedit	P fidelibus e a

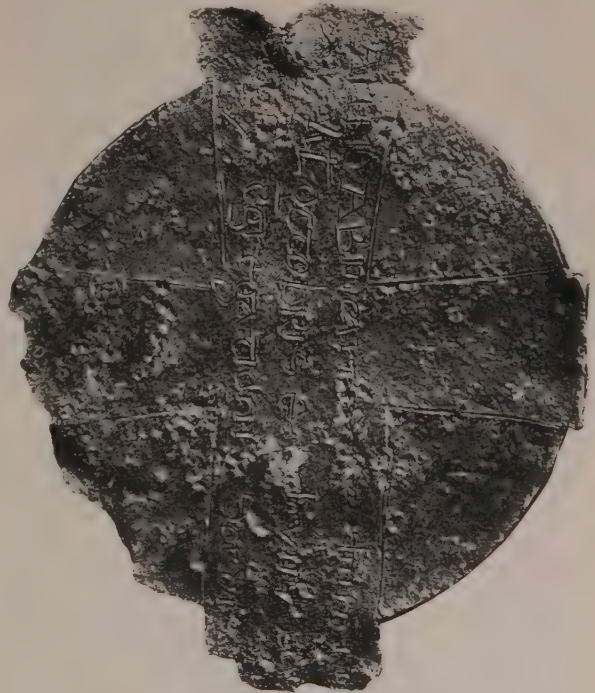
The second arm:

Xpi cunctio cunabula cuncta

A Pecrix fualore forde uoluta (ω)

Supplicetur depofco miferere.

On the left hand of this last inscription is an Alpha in a large letter, and probably there was an Omega, but the metal is broken at this place. There is difficulty in reading any meaning in the first line of these three, or a reading for the first word of the



SAXON CROSS

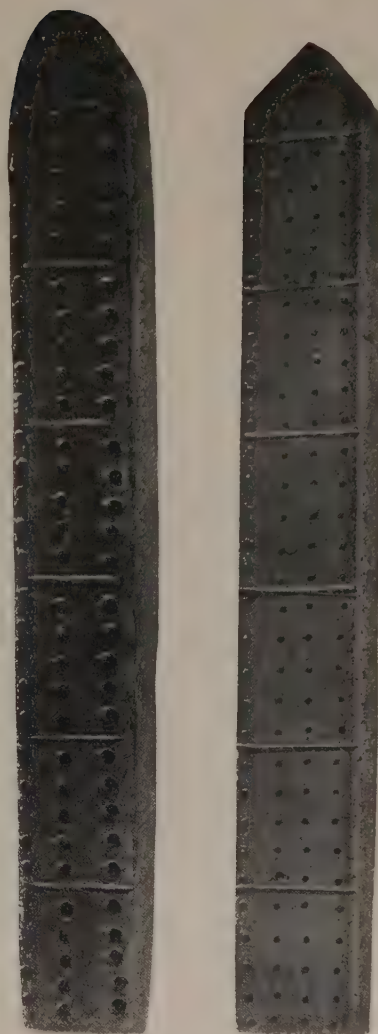
REVERSE

second line, but it may be Peccator, Precor, or Pur for Purificator, and there is space here also for another word. With this omission the translation may read: "He wholly virtue of the cross broke the power of Hell and opened the Celestial Gates (Claustra celestia [aperuit]) and gave salvation to all His faithful people." "To Christ do I, though stained with sin, suppliantly pray, miserere mei." On the back of the tablet a cross is finely marked. Along two of the arms is the following:—

ANNO AB incarnatione dni
nr ind
XV (or v) KL octobris Θ
Eadgyuu Ce rad
Egregationi Soror.

This translated:—"In the year of the Incarnation of our Lord indictus V Kalends of October, Eadgyvu of the Society of Sisters." It is possible there is an X in front of the V, and, if so, the date would be 977.

The name Eadgyfu, or Eadgyvu, has been borne by three ladies mentioned in history, and there can be little doubt that the Eadgyfu of this cross was an historic personage. Eadward the Elder, who died in 924, succeeded his father, Alfred the Great, in 901, and married as his third wife Eadgyfu. By Edward the Elder's second marriage he had, amongst other children, Eadgyfu, who in 919 married Charles the Simple, and who died abroad. Queen Eadgyfu and Edward the Elder had two sons, who both came to the throne, Eadmund and Eadred, and a daughter, Eadgyfu, who married the King of Arts and Provence. Queen Eadgyfu's history can be well followed; her connection with Dunstan and the court during the reigns of her sons, and her being driven from the court, and her returning, which is authenticated by her attesting a deed with Odo to a charter in 958 during the reign of her grandson, Eadgar, not yet crowned. Eadgar reigned thirteen years before his crowning, which took place in Bath in 972, when Eadgyfu might have been seventy to seventy-five years



"NODDYCLOG" BOARDS

old. From the fact of Eadgar being crowned in Bath, and the presence of the two archbishops, the king, and his court, the monastery must have been an important building to accommodate such a distinguished party, and, therefore, the nunnery would be of sufficient importance to become the last residence of a queen, where she may have taken the veil many years before her death, or but a short time, in order that she might die in the odour of sanctity.

This cross may truly be said to be personal to a queen and a memorial of interest from its remote antiquity as marking the resting-place of a British queen over 900 years ago. This cross, together with a number of other deeply interesting relics of Roman days, discovered during the excavations in the city, are to be seen at the baths, and are well worth inspection, as many of these relics are unique.

"Noddyclog"

THE two boards here represented I purchased a few years ago from a curio dealer at Buxton. He named them as "Noddyclog" boards, and told me that in former days a game with cards bearing the name of "Noddyclog" was very popular among the miners of Derbyshire. He further informed me that he procured the boards from an old lady at Ashford, whom I subsequently visited. She stated that in her young days the game was most popular in that district, especially with the men. Gradually it had declined in popularity, and at the time of my interview she could not name another player. She gave me the points of the game, which appeared to resemble cribbage, but not being a player of it, I could not follow her description.

Each board is cross-marked into six spaces. Each space in board No. i. has fifteen holes, No. ii. having twenty. The wood of No. i. is very hard, and originally formed a "stemple," or step, by which the men descended the mine. The best information I can get upon the subject is from *The Book of*

Days, by R. Chambers.
He says:—

“Noddy was one of the old English court games, and is thus noticed by Sir John Harrington:

“‘Now Noddy followed next, as well it might,’
Although it should have gone before of right;
At which I say, I name not anybody,
One never had the knave, yet laid for Noddy.’

“This has been supposed to have been a children’s game, and it was certainly nothing of the kind. Its nature is thus fully described in a curious satirical poem, entitled *Batt upon Batt*, published in 1694:—

“‘Shew me a man can turn up Noddy still,
And deal himself three fives, too, when he will;
Conclude with one-and-thirty, and a pair,
Never fail ten in stock, and yet play fair,
If Batt be not that wight, I lose my aim.’

“From these lines there can be no doubt that the ancient Noddy was the modern cribbage—the Nob of to-day rejoicing in the name of Noddy, and the modern Crib being termed the Stock. Cribbage is, in all probability, the most popular English game at cards at the present day. It seems as if redolent of English comfort, a snug fireside, a Welsh-rabbit, a little mulled something simmering on the hob.

“The rival powers of chance and skill are so happily blended, that while the influence of fortune is recognised as a source of pleasing excitement, the game of cribbage admits, at the same time, of such an exertion of the mental faculties as is sufficient to interest without fatiguing the player. It is the only game known to the writer that still induces the village surgeon, the parish curate, and two other old-fashioned

friends, to meet occasionally, on a winter’s evening, at the village inn.”

How times have changed! Cribbage, the Welsh-rabbit, and the little mulled something, have given place to other games and other ways. I am afraid cribbage was not always accompanied by “a little mulled something.”

I was at school at an Essex town in the early fifties of the last century. Two old cribbage players were pointed out to me, who started a game one evening with a “Brown Hen” before them containing two gallons of gin. They played all that night, all the next day, all the next night, then the “Brown Hen” was empty, so they finished their game and went to bed. I cannot explain why in Derbyshire the game was called Noddydog; perhaps some reader can help me.



BURMESE IVORY CARVING
SIDE VIEW FRONT VIEW

THE two illustrations represent the front and side views of a piece of carved ivory in my possession. It is of Burmese origin, and was probably intended for a sword-hilt. It is 8 inches long and about 1½ inches in diameter. The design is very quaint, representing two dwarfish human figures, one mounted on the shoulders of the other. The scroll-work is finely designed and very elaborate, and is much undercut. An oval, tapering hole extends about 5 inches upwards from the foot; this was probably to receive the “tang” of the sword or dagger.

I have not seen anything like this, either in a museum or illustrated, and so I thought the students of THE CONNOISSEUR MAGAZINE might be pleased in seeing it.

WM. H. PATTERSON, M.R.I.A.

THE play-bill illustrated is photographed from a curious and unique dramatic chronicle now in the possession of Mr. Joseph Bennett. This stupendous work—it runs into eight bulky volumes—is, as its title-page sets forth, a history of the “Play-houses, Theatres, and other places of Public Amusements in London and its suburbs from the reign of Queen Elizabeth to William IV.”

The opening volume contains the history of the

Every volume and every section is illustrated by portraits and views, some of which are hand coloured; by plans, drawings, and caricatures, autographs, manuscripts, advertisements and tickets, and by play-bills in abundance. Their collection and setting out must have been the labour of a lifetime, for everything except newspaper cuttings is inset into the pages. The margins alone must have taken years to execute, being all different in design, and beautifully drawn by hand in lines of coloured ink.

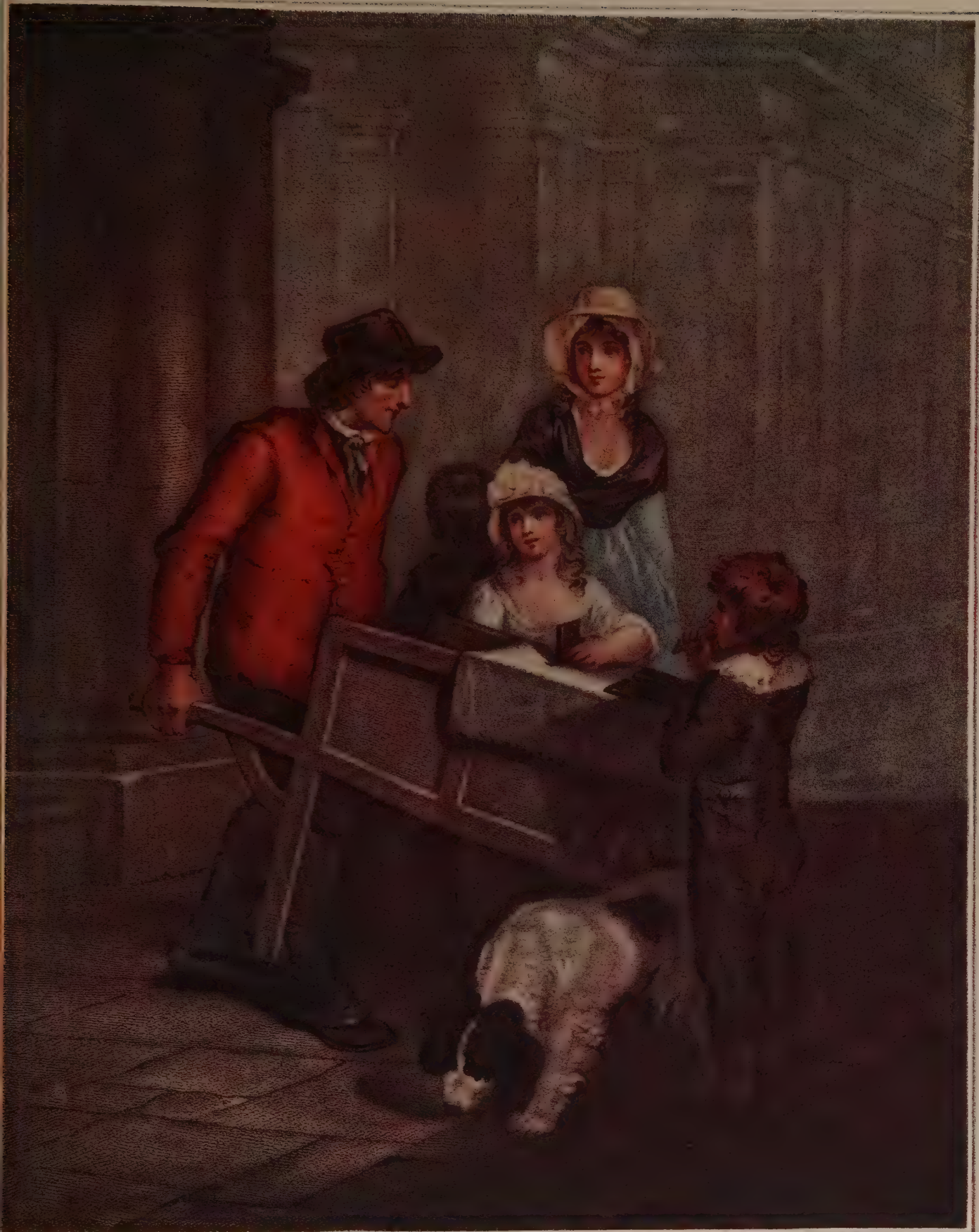


PLAY-BILL ANNOUNCING THE FIRST APPEARANCE OF DAVID GARRICK

theatre that must always hold supreme rank—the Globe Theatre of Shakespeare's day, where, amidst vice unspeakable, the finest flower of dramatic poetry blossomed and unfolded to the admiration of the world. Also mentioned in this volume are The Hope, The Duke's Theatre (Lincoln's Inn Fields), Lincoln's Inn Theatre (Portugal Street), and Goodman's Fields Theatre. Vols. II. and III. are devoted to the chronicles of Drury Lane; Vol. IV. to Covent Garden. In Vol. V. we have the Haymarket, the King's Theatre, and the English Opera House (or Lyceum), and the Pantheon Theatre and Sadler's Wells in Vol. VI. Vol. VII. is rich in information, and gives the history of Astley's, the Royal Circus (or Surrey Theatre), the Royalty Theatre (Wellclose Square), the Regency, and the Adelphi, while the last volume deals with the Olympic and Royal Coburg Theatres.

The play-bill reproduced, which so modestly announces the first appearance on any stage of “the great little Davy” in the part of King Richard, is supplemented by a long and characteristic autograph letter from the famous actor to a correspondent whose name does not transpire. It is dated September 4th, 1753.

A property bill of Drury Lane Theatre for properties used in the “1st part of Harry 4th” is a very quaint document from the point of view of modern expenditure. Including two shillings for salary it amounts to the large sum of four and sixpence. Another curious record is a handbill addressed to the “Friends of Decorum,” and calling upon the “Gentlemen of the Pit and Gallery” to resent the conduct of the “Box Company.” These worthies, it appears, were not only in the habit of disfiguring the theatre by hanging



Printed by F. Wheatley R.A.

Engraved by Vendramini

Hot Spice Gingerbread, Smoking hot!

CRIES
of
LONDON.
Plate 12

Du Croquet de Pain d'Epices!

London. Pub^d as the Act directs May 1 1796. by Colnaghi & Co N^o 132 Pall Mall.

"tippets, shawls, &c.," over the fronts of the boxes, but actually took their seats there upon occasion, thereby turning their backs to the rest of the audience.

The advertisements date back to 1720, and the first given is so illustrative of the manners of the time that it merits quotation in full.

THE FIFTH DAY.

By the Company of Comedians.

At the Theatre in Little Lincoln's Inn Fields this present Monday being the 1st day of February, will be presented a new Comedy called Whig and Tory.

N.B.—Whereas the Liberty of the Scenes has been lately abus'd by rioting and disturbing the Audiences, none for the future will be admitted but who shall take Tickets at the Stage-door, which will be deliver'd out at Half a Guinea each.

THE world-famous picture of *Flora*, by Titian, is one of the most precious of the gems contained in that wonderful treasure-house the **Our Plates.** Uffizi Gallery at Florence. It is a work of a type in which Titian attained an acknowledged supremacy; other artists have surpassed him in the expression of the higher spiritual emotions, but in the expression of sensuous beauty—the harmonic combination of form and colour—he stands unrivalled. The *Portrait of Lady Elizabeth Compton*, by the Rev. William Peters—a picture in which this somewhat under-estimated artist places himself nearly on a level with the greatest portrait painters of the period—is reproduced by kind permission of Mr. Henry Cavendish, whose property it is. A notice of the work will be found in the "Current Art Notes" in THE CONNOISSEUR MAGAZINE of last January. The delicate colouration and refined charm of John Downman is seen to great advantage in his *Portrait of Miss Dansey*,

a thoroughly pleasing and typical example of the artist. The example of *The Cries of London*, after Francis Wheatley, R.A., is too well known to need description; but those who are especially interested in the history of what is perhaps the most popular series of English colour plates ever issued, will find a detailed account given in the "Life of Francis Wheatley," by W. Roberts, which was recently issued as an extra number of THE CONNOISSEUR MAGAZINE. Other well-known English engravings in colour are illustrated in the reproductions of *The French Toilet*, by P. W. Tomkins, after C. Ansell, and *Psyche*, by H. Meyer, after John Hoppner. The former was intended as a satire on the free customs of the French compared with the stricter ideas of propriety current in England. The *Psyche* was, perhaps, Meyer's finest plate after Hoppner, an artist whose nephew he was, and after whom he wrought much of his best work. The picture is a portrait of Mrs. Berkeley Paget.

Books Received

- The Art of the Munich Galleries*, by F. J. Ansell and F. R. Traprie, 5s.; *Webster's New International Dictionary*, £2 2s. (G. Bell & Sons.)
History of Painting, Vol. I., by Haldane Macfall, 7s. 6d. (T. C. & E. C. Jack.)
Isle of Wight: Its Churches and Religious Houses, by J. Charles Cox, LL.D., F.S.A., 2s. 6d. (G. Allen & Sons.)
Turner, by J. E. Phythian, 2s. (Grant Richards.)
Tintoretto, by Evelyn Marsh Phillipps, 15s. (Methuen.)
Print Restoration and Picture Cleaning, by Maurice James Gunn, 6s. 6d. (L. Upcott Gill.)
Rugs in their Native Land, by Eliza Dunn, 10s. (T. Fisher Unwin.)
The Starlit Mire, by Jas. Bertram and F. Russell, with drawings by Austin C. Spare, 7s. 6d. (John Lane.)
British Fire-Marks, by G. A. Fothergill, M.B., C.M., 7s. 6d. (William Green.)





THE chief feature in the February picture sales may be said to be the discovery, and the immediate "promotion" to high rank

among the artists of the Early English School, of two portrait painters whose names had long since sunk into oblivion. Both were well known in their day, and probably both painted pictures which have long since been



accepted as the works of better-known men.

The first sale (Feb. 4th) of the month at Christie's consisted of modern pictures and water-colour drawings from very many private collections. Among the drawings there were:—J. M. W. Turner, *Wolf's Hope: Bride of Lammern Moor*, 4 in. by 6½ in., engraved by J. H. Kernot, and formerly in Mr. Ruskin's collection, 500 gns.—this realised 151 gns. at the J. R. Williams' sale in 1865; and S. Prout, *The Market Place, Munich*, with numerous figures, 16 in. by 24 in., 98 gns. The pictures included: Vicat Cole, *The Decline of Day*, 47 in. by 71 in., exhibited at the Royal Academy 1864, 210 gns.; Sir Luke Fildes, *Simpletons*, 16 in. by 26 in., engraved by C. Cousen, 110 gns.; two by B. W. Leader, *Looking Down the River Llugwy towards Bettws-y-Coed*, 19 in. by 29 in., 1881, 110 gns., and *A Welsh River Scene*, 28 in. by 35 in., 1879, 130 gns.; and J. M. W. Turner, *Off Margate: a Hazy Morning*, 11 in. by 17 in., from the H. S. Bicknell collection, 1881, 950 gns.

On the following Saturday Messrs. Christie sold the ancient and modern pictures of the late Mr. Alexander Casella, of Sir John Gray Hill, of Mr. Henry Lee Warner, of Walsingham Abbey, and from other sources. The first-named collection included two noteworthy pictures: Spanish School, *Portrait of a Lady*, in black dress with large lace collar and red rosettes, 32 in. by 27 in., 130 gns.; and C. De Vos, *Portrait of Ambrogio Marchese Spinola*, in rich breastplate and embroidered doublet, and large

lace ruff, 31 in. by 23 in., 155 gns.—this came from the Marquis of Ely's collection, 1891, and was exhibited at the Guildhall Gallery in 1903. Mr. H. L. Warner's collection included a pair of fine Guardis, *The Dogana*, and *The Church of the Redentore, Venice*, with boats, gondolas, and figures, 7½ in. by 9 in., 720 gns., and a Ruysdael, *Sea-piece, with boats in a breeze*, 19 in. by 25 in., 340 gns. Only two of Sir John Gray Hill's pictures reached three figures: Sir E. Burne-Jones, *St. Barbara, St. Dorothea and St. Agnes*, 33 in. by 33 in., 1869, exhibited at the New Gallery in 1898-9, 160 gns.—this realised 300 gns. at the William Graham sale in 1886; and Cenini, *The Madonna*, in red dress and blue cloak, holding the Infant Saviour on her knee, a pot of flowers on a ledge in front, on panel, 26 in. by 17 in., 100 gns.

It was amongst the anonymous properties that the sensations of the day were discovered. At the head of these came a very beautiful portrait, as fine as a Hoppner, by W. A. Hobday, *A Lady in white dress*, open at the neck, with white sash, pink cloak, lined with white fur, by her side, on panel, 29 in. by 24 in.; this was started at 50 gns. and fell at 1,350 gns. The artist exhibited at the Royal Academy from 1794 to 1830, and painted the portraits of many celebrities; he had a chequered career, of which there is a fully detailed account in *The Library of the Fine Arts* of 1831. The next picture in importance was a portrait by N. Hone of Mrs. Anastatia Blake-Forster, daughter of Sir Ulic Blake, of Menlough, Castle Barnet, and wife of Francis Forster, of Ashfield, Co. Galway—this portrait was painted in the year of her marriage, 1768, and shows her in pink dress, trimmed with white lace, 29 in. by 24 in., 1,050 gns. A third portrait was catalogued as of the Early English School, but had every appearance of being by T. Gainsborough; it represents *Admiral Samuel Graves* (1713-87), commander of the British Fleet at the time of the American War; he is in blue coat and white vest, edged with gold braid; he holds his hat under his left arm, and rests his right hand on an anchor, 49 in. by 39 in., 520 gns. There were also two drawings, T. Rowlandson, *The Chevalier D'Eon fencing*

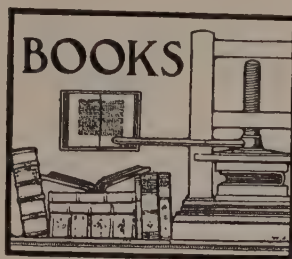
In the Sale Room

with *Sergeant Leger of the Guards*, 13 in. by 20 in., 1788, 170 gns.; and a pastel by an unknown artist of the Early English School, *Mrs. Robert Hodshon Cay* (née Elizabeth Liddell), in blue striped dress with black lace shawl, 27 in. by 22 in., 300 gns. The pictures included: F. Goya, *Interior of a Spanish Tavern*, with figures round a table, 24 in. by 29 in., 190 gns.; J. Ward, *Disobedience Detected*, 27 in. by 35 in., engraved by W. Barnard, 180 gns.; G. Stubbs, *Waldershare Park, Kent*, with a lady, gentleman, sportsmen and dogs, 28 in. by 49 in., 210 gns.; G. Morland, *Tom Oldacre and the Old Berkeley Hounds*, 39 in. by 49 in., 1801, 270 gns.; P. de Koninck, *Distant View of Haarlem*, with figures on a road in the foreground, 21 in. by 33 in., 300 gns.; two by Sir T. Lawrence, *Portrait of Mr. Hunter*, in brown coat, white vest and stock, seated in a crimson chair, holding gloves and letter, 50 in. by 40 in., 350 gns., and *Mrs. Hill*, in dark cloak edged with fur, on panel, 31 in. by 23 in., 270 gns.; Early English School, *Portrait of Mrs. Mills*, in white dress with pink bow, powdered hair with white ribbon, 29 in. by 25 in., 260 gns.; and S. De Vlioger, *The Coast at Scheveningen*, with numerous figures, horses and stranded boats, on panel, 35 in. by 61 in., 115 gns.

On February 18th the modern pictures and water-colour drawings of Mr. Lear J. Drew, and those of Mr. Walter Taylor, of Whitchurch, Aylesbury, came up for sale with other properties. Mr. Drew's included a drawing by W. Hunt, *The Christmas Pie*, 15 in. by 11 in., 140 gns.; and a number of pictures, among which were: Vicat Cole, *Bury Village on the Arun*, 37 in. by 59 in., 1870, 210 gns.; B. W. Leader, *The Way to the Village Church*, 47 in. by 71 in., exhibited at the Royal Academy, 1902, 270 gns.; and Briton Rivière, *Curiosity and Eviction*, a pair, 11 in. by 8½ in., 1889-91, 115 gns. The other properties included: E. De Blaas, *Two's Company, Three's None*, 41 in. by 25 in., 1889, 200 gns.; Conrad Kiesel, *The Love Song*, 36 in. by 25 in., 95 gns.; and F. Viney, *Love under the Rose*, 39 in. by 27 in., 1889, 190 gns. Modern pictures and drawings also formed the sale of the following Monday (Feb. 20th), and among the various owners was the late Sir Theodore Martin, K.C.B., whose drawings included: R. P. Bonington, *View at Venice, with shipping at anchor*, 7 in. by 6½ in., 70 gns.; and W. Maris, *A Meadow with cattle and ducks near a dyke*, 15 in. by 11 in., 190 gns.

The last sale of the month (Feb. 25th) consisted of pictures by Old Masters, the property of the late Lady Amelia Beauclerk, and from other sources. The unnamed properties included: M. Hondcoeter, *Poultry and Pigeons*, 37 in. by 30 in., 320 gns.; Carlo Crivelli, *St. John the Baptist*, in grey hair shirt and green cloak knotted at the neck, on panel, 25 in. by 18 in., 160 gns.; Early Florentine School, *Group of Horsemen and Figures*, with two dogs in a landscape, on panel, 10 in. by 12 in., from the Manfrini collection, 125 gns.; and P. Perugino, *The Martyrdom of Saint Sebastian*, with two archers on the left, the saint on the right, and a horseman attended by two guards in the centre, on panel, 10 in. by 18 in., 180 gns.

THE library of Mr. L. A. Barrett, of Steventon, Berkshire, sold by Messrs. Sotheby on the last day of



January, realised £623, but did not contain very many notable books. The highest amount realised was £29, obtained for a copy of the fifth edition of the *Rhemes New Testament*, printed in 1738, but in this instance the binding

made the price. It was of contemporary English morocco, elegantly tooled with sacred emblems and finely executed centre-pieces—a very remarkable and unusual specimen, though, of course, late in date. Most of the other books which realised substantial amounts were defective or damaged in some way, e.g., Bacon's *Wisdom of the Ancients*, 1619, 8vo, £9 10s. (cf., title soiled); *Virgil's Aeneis*, by Stanyhurst, 1583, 8vo, £7 15s. (orig. cf., stained); Paynel's *Regimen Sanitatis Salerni*, 1541, 4to, £9 (cf., damaged and wormed); Blome's *Gentleman's Recreation*, 1686, folio, £14 (orig. cf., damaged), and Williamson's *Oriental Field Sports*, 1807, oblong fol., £12 10s. (orig. hf. cf., front torn). All these would, naturally enough, have realised considerably higher prices under happier circumstances. The following were perfect and in good order:—Herrera's *History of the Vast Continent of America*, 6 vols., 1725-6, 8vo, £9 15s. (orig. cf.); Baret's *An Alvearie*, a dictionary in English, French, and Latin, Henry Denham, n.d., £8 10s. (orig. cf.); a fourteenth-century English MS. of the *Ethymologiarum Libri* of Isidorus, Archbishop of Seville, in which he tries to reconcile the old pagan ideas of æstheticism with the Christian doctrines, £10 5s. (orig. monastic binding), and Natalis's *Adnotationes et Meditationes in Evangelia*, 1595, fol., £15 5s. (contemp. mor. by Clovis Eve). This was by no means an easy library to catalogue, and Sotheby's arrangement was excellent, contributing, without question, very materially to the total sum realised. Had this library been injudiciously catalogued, much would have been lost.

Messrs. Hodgson's miscellaneous sale of February 1st contained a copy of the first edition of Spenser's *Faerie Queene*, 1590-96, with the first edition of *Colin Clout's Come Home Againe*, 1595, the whole bound in 2 vols., much cut down and somewhat wormed. The first part had the blank space for the Welsh words on page 332, and the eight leaves of verses at the end including the four unpagged ones, but the copy was not a good one, and the price realised was only £30 (old russ.)—nothing at all for a work of this class. In June, 1904, £240 was obtained at Sotheby's for a better example, though even that was not immaculate. The truth is, that the original edition of this work is exceedingly difficult to obtain in any condition. Messrs. Pickering & Chatto, the well-known booksellers of the Haymarket, had a sound and unwashed copy which they priced at £200 a little time ago, and that was cheap enough. To continue Messrs.

Hodgson's list, a very interesting example of *The Ingoldsby Legends*, one of twelve copies printed on thick paper, 3 vols., 1840-47, realised £70 (russ., g. e.). The attraction here consisted in the autograph inscriptions, the author having written in the first volume :

"No. 3 To Mrs. Hughes, who made me do 'em
Quod placeo (si placeo) Tuum"

Thos. Ingoldsby

and on a fly-leaf there appeared the words, "Thos. Hughes, June 20, 1845 ex dono M.E.H." This Thomas Hughes was of course the author of the celebrated *Tom Brown's Schooldays*, and Mrs. Hughes, his mother, was a regular correspondent of Barham. The second and third volumes also contained inscriptions, though they were of less note. Other works disposed of at this same sale included Dodgson's *Alice's Adventures in Wonderland*, 1866, £10 12s. 6d. (orig. cl., two drawings enlarged from Tenniel's illustrations inserted), the *édition de luxe* of *Dickens's Works*, 30 vols., 1881-2, £13 5s. (orig. cl., one label missing); Lipscomb's *History of Buckinghamshire*, on large paper, 4 vols., 1847, 4to, £13 5s. (mor. super extra), and the first edition of Apperley's *Life of Mytton*, with 12 coloured plates by Alken (in the second edition of 1837 there are 18 coloured plates), £15 (cf. ex.).

The late Colonel Hanbury Barclay, Fellow of the Zoological Society, had gathered together an extensive collection of works on natural history and sport, the former class greatly predominating. These were sold by Mr. J. C. Stevens on February 7th, and comprised *inter alia* Booth's *Rough Notes on Birds*, 3 vols., 1881-7, atlas 4to, a work which of late years has become scarce, £17 17s. (hf. mor.); *The Catalogue of Birds in the British Museum*, 27 vols., 1874-98, and the *Catalogue of the Collection of Birds' Eggs* in the same institution, 4 vols., 1901-5, together 31 vols., 8vo (vol. 5 of the latter work, which will complete it, is now in the press), £44 (hf. mor.); Curtis's *British Entomology*, 16 vols., 1823-40, roy. 8vo, £14 10s. (hf. cf.); Fowler's *Colcoptera of the British Islands*, on large paper, 5 vols., 1887, impl. 8vo, £15 (hf. mor.); Gould's *Birds of Europe*, 5 vols., 1837, folio, £36 (hf. mor. ex.); and the *Birds of Great Britain*, 5 vols., 1862-73, folio, £36 (hf. mor. ex.); a run of 56 vols. of *The Ibis* from its commencement in 1859 to 1910, with three indexes, £65 (hf. cf.); Meyer's *Illustrations of British Birds*, 4 vols., n.d., folio, £18 5s. (hf. mor.); and a number of works by Mr. P. L. Sclater, written either by himself or in collaboration. These included *Exotic Ornithology*, 1869, 4to, £6 15s. (hf. mor.); *Monograph of the Jacamars and Puff-Birds*, 1879-82, 4to, £2 12s. 6d. (hf. mor.); *Argentine Ornithology*, 2 vols., 1888-9, 8vo, £3 3s. (bds.); and *The Book of Antelopes*, 4 vols., 1894-1900, 4to, £9 5s. (hf. mor.). Mr. Stevens is to be congratulated on the result of this sale. The catalogue had evidently been compiled by an expert thoroughly familiar with books of the kind, and the prices realised were very good indeed.

Some years have elapsed since a really important collection of works illustrated by the Cruikshanks appeared

in the sale-rooms. In June, 1897, Mr. Bruton's collection sold at Sotheby's for rather more than £2,500, and in 1906 Dr. Truman's celebrated library of this character realised more still, namely £3,091, not taking into account the large sum obtained for a lengthy series of caricatures, broadsides, lithographs, original drawings, and miscellanea. These collections were very important, but distinctly inferior to the very remarkable library of Captain Douglas, R.N., which Messrs. Sotheby sold on February 9th and three subsequent days. The "Douglas Collection," as it was called, had a world-wide reputation, for it was in a measure recruited from the other two, and was, moreover, the result of some forty years' assiduous search for the finest copies procurable, inferior ones being discarded in favour of those better examples which time and circumstance brought to light. It is doubtful whether there remains any omnivorous collector of the famous artist's works at the present time; but judging from the very high prices realised for many of the books which Captain Douglas had gathered around him, there must be at least some ardent collectors in the making. The catalogue, which was arranged alphabetically, described 653 lots devoted to printed books and pamphlets, and these realised £4,086 9s. The caricatures, etchings, lithographs, and woodcuts monopolised lots 654-1,020, and were sold for a lump sum of £800 to Messrs. Maggs Brothers, so that the entire collection brought the record sum, for a library of the kind, of £4,886 9s. As might have been expected, prices ruled very high, many works which had belonged to the Truman collection appearing again, and being sold to considerably greater advantage. The four volumes of *The Humourist*, for instance, which realised £107 in 1906, now fetched £127, and so on in about the same proportion wherever comparison is possible.

The following necessarily condensed record will give a very good idea of the importance of the celebrated Douglas collection:—Ainsworth's *Jack Sheppard*, 1840, in the 15 original parts, brought £55; *Annals of Gallantry*, in the 18 original parts, 1814-15, 8vo, £80; Barham's *Ingoldsby Legends*, 3 vols., 1840-42-47, 8vo, £21 (orig. cl.); Carey's *Life in Paris*, in the 21 original numbers, 1822, 8vo, £65; *Crowquill's Holiday Grammar*, the 6 divided plates coloured, 1825, sm. 4to, £50 (wrappers); Dickens's *Sketches by Boz*, in the original 20 parts, 1839, £88; *Oliver Twist*, 1846, in the original 10 parts, one of the wrappers being blue instead of the usual green, £23 10s.; Egan's *Life in London*, in the 12 original numbers, with certain unusual variations, £50; *Finish to the Adventures of Tom, Jerry and Logic*, 1830, bound from the parts, £63 (bds.); *The Gentleman's Pocket Magazine*, complete in the 49 original parts, 1827-31, 8vo, £50; Grimm's *German Popular Stories*, 2 vols., 1823-26, with the etchings in the first state, a very fine and clean copy, £281 (orig. bds.); another example with the plates in the first state, but rebound in morocco extra by Riviere, £100; Ireland's *Life of Napoleon*, in the 64 original numbers, 1823-28, £109; Kenrick's *British Stage*, bound from the original numbers, in 6 vols., 1817-22, £68 (hf. mor.); Mudford's

Campaign in the Netherlands, in the 4 original parts as issued in 1817, £40; a complete collection of the original parts of *The Satirist or Monthly Meteor*, and of *The Scourge or Monthly Expositor*, 1814-16, with *Town Talk or Living Manners*, 5 vols., 1811-14, in calf extra, and *The Meteor or Monthly Censor*, Vol. I., and 2 numbers of Vol. II. (all published), as much as £595, and, finally, *The Wit's Magazine and Attic Miscellany*, one of the rarest of the Cruikshank books, 2 vols., 1818, £205 (bds., 3 orig. wrappers inserted). It must be understood that all the works mentioned were in the very finest state procurable. Nothing but unremitting devotion to one main object continued through many years could have succeeded in tracking down such elusive books, or have resulted in the formation of the unique collection which Captain Douglas had gathered around him.

The last week of the month of February witnessed the sale of a large number of books, mostly of little interest, but still of sufficient importance, in many cases at least, to make a somewhat extended notice of their deserts imperative. On the 22nd and following day Messrs. Puttick & Simpson sold the library of the late Mr. H. W. Eve, of Gordon Square, W.C., and some other properties, the chief feature consisting in a number of works by George Meredith and Edward Fitzgerald. A presentation copy of the first edition of *Modern Love*, 1862, with inscription, "W. C. Bonaparte Wyse from his friend George M.," sold for the substantial sum of £30; Fitzgerald's *Agamemnon*, published without printer's name or date, with corrections in the author's handwriting, for £10 (blue wrappers); and a presentation copy of *The Mighty Magician and Euphranor, a Dialogue on Youth*, 1855, both with author's corrections, £12 5s. (wrappers and bds.); Fitzgerald's *Polonius*, 1852, now stands at about £2 7s. 6d. (orig. cl.); and *Six Dramas of Calderon*, 1853, also in the original cloth, at about the same. The books forming part of the Townshend heirlooms sold by Messrs. Sotheby on the 22nd were of a very miscellaneous character, and some, moreover, were of no importance whatever. The best works comprised Dreux du Radier's *L'Europe Illustre*, containing a large number of portraits, imaginary and otherwise, of sovereigns, prelates, and other celebrities, 6 vols., 1777, 4to, large paper, £50 10s. (mor., g.e.); Fénelon's *Aventures de Télémaque*, 2 vols., 4to, 1785, £32 10s. (mor., 25 sepia drawings inserted); *Les Œuvres de Molière*, 6 vols., 1734, 4to, £23 10s. (contemp. French cf.); Laborde's *Tableaux de la Suisse*, 4 vols., 1780, £20 (contemp. mor.); a large number of the powerful engravings of Piranesi, all Roman impressions, bound in 14 vols., £59 (hf. russ.); and a finely bound example of the *Commentaries of Sir Francis Vere*, 1657, folio, £62. This was in contemporary morocco, with inlays of red and citron, elaborately tooled all over.

The mass of books sold at Sotheby's on the 23rd and 24th was catalogued in 749 lots, but as the total sum realised only amounted to £893, it might be thought that there would be little to chronicle here. That, indeed, proves to be the case, for the only work of exceptional interest was Gervase Markham's *How to chuse, ride, traine and diet both Hunting Horses and Running Horses*,

1595, 4to, which, being a fair copy (rebound in modern cloth, small worm-hole) of a very scarce edition, realised £25 10s. The first edition of this book appeared in 1593, and the only copy known is in the Huth library, soon, according to all accounts, to find its way to Wellington Street. This copy of 1595 must belong to the second edition, though the whole matter is involved in some obscurity, and nothing seems quite certain. In 1889 an example, dated 1595, sold for £10 10s., and two copies dated 1596 have since then changed hands at £20 and £20 10s. respectively. The only old editions represented in the British Museum library are those of 1599 and 1606, both in 4to. We say "are," subject to the chance that the Trustees may by this time have secured the unique copy of 1593, which, under the provisions of the will of the late Mr. Huth, to whom the library descended, they are entitled to take, with forty-nine other books, in case they are so minded. This selection will, in all probability, be somewhat difficult to make the best of, for the scope of the choice is wide, and not all experts agree in everything.

THE most notable sale of engravings held during February was that of the collection of Mr. Arthur E.

Engravings Champerowne, of Totnes, South Devon, at Sotheby's, a collection chiefly notable for a number of fine Rembrandt etchings. Of these the most important was a very fine second state of *Clement de Jonghe* before the introduction of the arched top. An excellent impression with large margin, this print realised £300. An equally fine impression of a *Landscape, with a cottage and a Dutch haybarn*, made £250, and £260 was given for *Christ Preaching*, very fine and full of burr. Several others realised prices ranging between £25 and £98, the last-named sum being paid for a second state of *Landscape, with a peasant carrying milk-pails*.

Mention, too, must be made of an early impression of *The Framemaker*, by J. Dixon, after Rembrandt, which realised £66.

The steady appreciation of the etchings of D. Y. Cameron was evinced at Messrs. Christie's sale of February 7th, when nearly two hundred of this master's works were sold. £48 was paid for *A Venetian Palace*, the series of twelve views known as the London set made £94 10s., and an early state of *St. Laumer, Blois*, sold for £52 10s. All these prices, however, were eclipsed by the £315 given for the Belgian set—a series of ten etchings which take the foremost place amongst the work of this prolific etcher.

At the same sale about fifty etchings by Whistler were sold, the majority having been printed by the artist. *The Traghetto* made £120 15s.; *The Palaces*, £92 8s.; *Garden*, £152 5s.; and *Dance House: Nocturne*, £120 15s. The remainder realised sums ranging from £10 to £50 or £60.

Mezzotint portraits, the property of Mr. John Charrington, occupied the King Street rooms on the last day of the month, an extensive series of the works of Samuel Cousins occupying half the catalogue. Of these the chief was an engraver's proof of *Master Lambton*—

Cousins's *chef d'œuvre*—which realised £162 15s., and a first state of that scarce print *La Surprise*, after Dubufe, for which £141 15s. was given. Other notable prices were *Lady Acland and Children*, £81 18s.; *Countess Gower and Child*, £99 15s.; *Countess Grey and Children*, £84; *Lady Peel*, £73 10s.; and *Miss Peel*, £63, all after Lawrence. A number of prints after Reynolds were also sold; but only three realised over £50. These were *The Duchess of Devonshire and Child*, first published state, by Keating, £105; *Miss Meyer as "Hebe,"* by J. Jacobé, first state, £52 10s.; and *Viscountess Spencer and her Daughter*, by T. Watson, £50 8s. There should also be noted a fine impression of *Le Baiser Envoyé*, by C. Turner, after Greuze, which sold for £157 10s.

By far the most interesting sale from the point of view of the enthusiast for English pottery held during the month was the dispersal of the collection of the late Sir John Evans, which included a large number of Lambeth pottery bottles, plates, pots, and dishes. Among the wine bottles were numerous fine examples, one painted with initials B. T. D., and date 1660, making £32 11s., another inscribed "Bee Merry and Wise, 1660," going for £29 8s.; and one painted in blue with the crown and cipher of Charles I. and the date 1648 realising £34 13s.

An interesting set of six octagonal plates bearing the couplet—

"What is a mery man
Let him doe all what he kan
To entertayne his gefs
With wyne and mery yefts
But if his wyfe doth frowne
All meryment gooe downe"—

a couplet which in more modernised spelling is to be found engraved on pewter plates, realised £60 18s., and £68 5s. was given for an oval dish of Palissy design bearing the arms of the City of London, the arms of the Embroiderers' Company, initials N. R. E., and the date 1661. An English earthenware jug (probably Lambeth) engraved with the arms of the Miller family, 1658, sold for £173 5s., and a horn drinking-cup mounted with copper gilt bands, English work of the fifteenth century, went for £514 10s.

Some keen bidding was aroused at Messrs. Christie's on the 17th, when a pair of Chelsea groups emblematic of the seasons came up for sale. Of superfine quality, modelled by Roubilliac, and stamped R., this fine pair of groups attained the high figure of £997 10s. At the same sale a Sèvres vase and cover went for £199 10s.,

a Derby dessert service made £136 10s., and £84 was paid for seventeen Worcester dessert plates and three soup plates painted with fruit, shells, etc., by T. Baxter, and signed and dated 1808-9.

This sale, however, was chiefly notable for a magnificent bronze, the property of the late Lady Amelius Beauclerk, which realised £3,045. The group depicting Virtue overcoming Vice was executed in the manner of Benvenuto Cellini,* and measured 8½ in. in height. Florentine work of the first half of the sixteenth century, this group is similar to that which surmounts the famous Borghese "Cellini" inkstand. This lot was followed by a pair of Louis XIV. bronze groups after François Girardon of *Boreas and Orithyia* and *Pluto and Proserpine*, which made £325 10s.

A few pieces of furniture of some importance were also sold, two Chippendale chairs covered with Mortlake tapestry realising £157 10s., and a set of six riband-back chairs by the same maker selling for £304 10s.

With the exception of one or two items on the 2nd, the month, as regards furniture, was singularly barren. Mention, however, must be made of four Georgian walnut wood chairs and two armchairs of Queen Anne design, £357, and a Queen Anne walnut wood settee, £189.

At Sotheby's on the 28th quite a large collection of Rhodian dishes came under the hammer, realising sums ranging from £10 to £130.

The most notable individual collection to be sold during the month was that which comprised the 16th and 17th century objects of art gathered together by the late Mr. Alexander Casella, the 259 lots producing nearly £7,600.

The *clou* of the sale was a Della Robbia ware statuette of Pomona, 30 in. high, which made £577. A globular jar of Tuscan ware of the second half of the fifteenth century sold for £131 5s.; two Rhodian dishes made £173 5s. and £147 respectively; and a set of four Brussels tapestry panels went for £420.

A few important pieces of silver appeared at Christie's on the 23rd, notably a Commonwealth porringer, 1658, 9 oz. 12 dwts., which attained the excellent price of £31 10s. an oz. A Charles II. tumbler cup, 1 oz. 17 dwts., made £21 an oz.; a beaker of the same period went for £10 5s. an oz., and £8 an oz. was paid for a Queen Anne octagonal sugar basin and cover. Of the items sold all at the following were the most notable:—Elizabethan tiger-ware jug, £195; Spanish sixteenth-century ewer, £270; and a French oval dish bearing the arms of Napoleon and originally part of his travelling case, £135.





THE reported sale of a Titian *Portrait of a Man* for £30,000 is a striking instance of the enormous appreciation of art values during recent years ;

"The Portrait of a Man in a Red Cap"

other examples being found in Rembrandt's *Mill* and Gainsborough's portrait of *Miss Linley and her Brother*,

to which we also refer. The purchaser is said to be Mr. Arthur Grenfell, the well-known collector. The work was exhibited at the National Loan Collection Exhibition at the Grafton Galleries in 1909-10. An excellent reproduction of it was issued last autumn by the Medici Society. The picture is now generally recognised as a Titian, though a few critics seem disposed to dispute its attribution.

GENIUS, like a thoroughbred, needs a spur to incite it to its greatest efforts. Want or sorrow, or sometimes

Rembrandt's "Mill"

both of them, are the rowels which prick it on. No artist has given us of his best who has not felt them ; and the master-

pieces for all time have been the outcome of pain rather than of joy. Such an one is *The Mill* by Rembrandt. Dr. Bode assigns it to about the year 1650, when the artist was forty-three. This was towards the end of, what may

be called, his second period—those years of sorrow and misfortune which were ushered in by the death of Rembrandt's nearest and dearest. His mother died in 1640 ; Saskia, his first wife—perhaps the one woman whom he loved with the full strength of his affection—died two years later. Even before the shadow of death was lifted from his household there came other misfortunes. His picture of *The Sortie of the Company of Frans Banning Cock*, better known under the misleading title of *The Night Watch*, painted in 1642, was a comparative failure in contemporary opinion, and Rembrandt's vogue as a painter began to wane. The next few years witnessed his gradual descent from affluence to poverty. His kinsfolk fell with him without his being able to stretch out a helping hand ; he was harassed with a vexatious law suit, while the popularity of his art steadily waned. Rembrandt sought refuge from his trouble in work, and in the gloomy, tempestuous, and mysterious pictures of this period he gives full expression to his emotions, so that though not more technically perfect than some of those which had gone before, they are invested with far deeper significance. *The Mill* was painted towards the end of this period. Rembrandt had not yet reached the nadir of his fortunes ; his bankruptcy



PORTRAIT OF A MAN IN RED CAP
FROM THE PRINT PUBLISHED BY THE MEDICI SOCIETY

—when even his linen at the wash was seized by his creditors—was still to follow. But the bitterness of his anguish had passed; he had ceased to kick against the pricks, and had found peace in the depths—that peace which comes to a man who realises that if he be master of his soul not fate nor death can overthrow his sovereignty.

The picture of *The Mill* epitomises the artist's feelings. It is the largest landscape he painted—perhaps the most technically perfect; certainly the most beautiful. The theme is simple. To quote Dr. Bode's description, "A windmill, above the rounded rampart of a ruined bastion, overlooking a wide moat. Two or three huts stand beside it. The road from the mill leads to the left." There are several incidental figures, and the whole is backed by a sunset sky. These are the items out of which the wizard brush of the artist has wrought an epic in paint. The gloom of the twilight shrouds the landscape; in the shadows the little figures of mankind are moving to and fro on their allotted tasks, while above them, dark and sombre, its sails tinged with the sunset glow like arms stretched heavenward, the mill rises from the ruins of the old ruined bastion, as the works of to-day are built upon the relics of the past, themselves in their turn destined to perish and fade into oblivion. Beyond it all is the evening sky, solemnly beautiful and ineffably peaceful, but filled with mystery, a symbol of the eternal that is ever with us, yet ever lies beyond.

No artist is a greater master of technique than Rembrandt, none have a greater range of emotion or can express it so perfectly, and in this work he attains such full expression that, as it were, he incarnates his soul on the canvas. It is not only a masterpiece, but a supreme masterpiece; a treasure which is unique, and which, if once lost, can never be replaced. At the time these lines are written it is in great danger of being lost to the country, and nothing but a most determined effort on the part of art lovers can save it. The facts of the matter are so well known that they need only the briefest recapitulation. The picture once formed part of the Orleans collection, with which it was brought to England and sold in 1798 to Mr. W. Smith, M.P., for 500 guineas. The latter gentleman a few years later re-sold it for 300 guineas profit to an ancestor of the present Marquis of Lansdowne. The last-named nobleman has, so reputé says, now been offered £100,000 for it by an American millionaire. He, before accepting this offer, has given the option of its purchase to the authorities of the National Gallery at the same price, and himself offers to contribute £5,000 to the sum required. The crucial points to be considered are, is the picture worth £100,000, and, if so, how is the balance of the amount to be raised? We think that the first question must be answered in the affirmative. This is not an ordinary work by Rembrandt, but his supreme masterpiece in what is perhaps the scarcest phase of his art. It is impossible to appraise such a picture by the usual standards; its value exceeds that of an average example of the master, as the pearl of great price was worth more than the other goodly pearls in the eyes of a merchant man. What sum would not an enthusiastic collector pay for such a

treasure, or even a collector who is not an enthusiast but buys his pictures in a strict spirit of commercialism? It is stated that Mr. Frick has already given £100,000 for another Rembrandt which most connoisseurs would consider a less desirable acquisition than *The Mill*. Mr. Pierpont Morgan has paid nearly as much for some of the individual works contained in his collection, and there are other American multi-millionaires equally ready to buy works of art for amounts which in England would be considered fortunes, but which to the millionaires themselves may represent less than a month's income. So far the serious competition for such treasures has been confined to Germany and the United States, but in the near future we may expect the wealthy citizens of the richer South American States and the larger British colonies to enter into the lists and prices will expand accordingly.

The raising of the money is a difficult problem for the Director of the National Gallery to face. Unless he is well backed by public opinion he will not be able to persuade the Government to give a substantial grant in aid of the purchase, and without this grant it will probably be impossible to raise the money by private benefactions. Even with a substantial grant the prospect is not hopeful. There have been so many like appeals of recent years that even the most generous donors may close their purse-strings to another, more especially when the matter to be accomplished is less one for private benefaction than a Government duty. The fact of the matter is, that the money allotted for the purpose of purchasing works of art for the nation is miserably out of proportion to present requirements. The annual grant of ten thousand pounds to the National Gallery was fixed in days when prices averaged only a tithe of what they do at present, and even then it was far from being an adequate amount. Past directors, indeed, accomplished wonders with it, buying for hundreds of pounds masterpieces whose value would now be reckoned in tens of thousands; but they were compelled by their paucity of means to concentrate their efforts on certain schools of painting, and pass by other works equally worthy of purchase, many of which have now gone to swell the public and private collections of America and Germany. A few thousand pounds judiciously spent forty or fifty years ago would have accomplished what hundreds of thousands cannot do now; and a few tens of thousands of pounds now, in the hands of a capable director like Sir Charles Holroyd, will be of more value than hundreds of thousands granted a few decades hence. At present, the most important part of the resources of the directors of our National Galleries and Museums is not so much the Government grant as the begging bowl. They can only hope to purchase any specially desirable treasure by a lucky accident; and when such an one comes into the open market they are compelled either to let it go without an effort to save it, or rattle the bowl for contributions. This is hardly a dignified procedure for the representative of the Government of a wealthy, powerful and enlightened country; and, moreover, it is far from being an effectual one. For every treasure secured a dozen are suffered to



MISS ELIZABETH ANNE LINLEY (MRS. SHERIDAN) AND HER BROTHER THOMAS BY THOMAS GAINSBOROUGH
FROM THE MEZZOTINT BY J. W. CHAPMAN BY KIND PERMISSION OF MESSRS. DOWDESWELL

pass abroad. What is needed, is a largely increased annual grant for the purchase of pictures. The present ten thousand pounds was allotted when the revenue of the country was only a quarter of what it is at present, and when important works of art were a tithe of their present value. The Government should recognise this and increase the grant proportionately.

"Elizabeth Linley and her Brother"

It is possible that Rembrandt's *Mill* may be saved to the nation, but in the meanwhile another treasure has

been irretrievably lost. This is Gainsborough's famous portrait of *Elizabeth Anne and Thomas Linley*, which is said on the best authority to have been sold by Lord Sackville from the collection at Knole Park for £40,000. It may be taken for granted that the purchaser is not an Englishman, English collectors apparently being no longer able to afford the purchase of masterpieces. The picture, though more intimately connected with England than the Rembrandt, is yet a work that can be parted with with greater equanimity. In no respect can it be called unique. It belongs to Gainsborough's Bath

period, before he had arrived at the full perfection of his powers, and though a magnificent example of this time, it does not attain the same rare distinction as the *Blue Boy*, or those two masterpieces, now fortunately housed in National collections, *Mrs. Robinson, as Perdita*, or *The Hon. Mrs. Graham*. It is by no means the only portrait of Miss Linley or her brother that emanated from the artist's hand. To the music-loving Gainsborough, the Linley family must have possessed an irresistible attraction, for the father and son were accomplished instrumental performers, and the daughters were noted vocalists. He painted them many times. Portraits of Thomas and Charles Linley, and the well-known double portrait of Miss Linley and her sister, afterwards Mrs. Tickell, are in the Dulwich Gallery, while he painted Miss Linley singly in at least two other portraits, whilst Reynolds represented her as Saint Cecilia. Reynolds's portrait, however, belongs to a later date—to the time when the beautiful Elizabeth Linley had become the wife of that celebrated but profligate genius, Richard Brinsley Sheridan. Their marriage took place when they were little more than boy and girl. Miss Linley had already been the heroine, or, rather, the victim, of several love affairs. Her father was anxious for her to make a rich match. When she was only sixteen he forced her into an engagement with a rich old gentleman, who, however, repented of the contract, and settled three thousand pounds on her as atonement for his withdrawal. In 1773 another suitor, who was even more distasteful to the girl, appeared on the scene. To escape being forced into a match with him, she fled to a convent in France, accepting as her escort young Sheridan, who was then known to fame only as the son of his father. They do not appear to have originally contemplated marriage, but fell into the idea on the journey, and were united at a village near Calais, and a year later set up house-keeping together in Orchard Street, Portman Square. The Sackville portrait, which was painted in 1768, represents Elizabeth Linley at the age of fourteen. Her beauty had not fully ripened, but in none of his pictures has the painter realized the charm and mystery of budding womanhood with more beautiful effect.

THE water-colour art of England at its best is always epitomised in the annual exhibition of Messrs. Thomas

Old Masters in Agnew & Sons (43, Old Bond Street,
Water-colour W.). The one this year—the forty-fourth—was no exception to the rule.

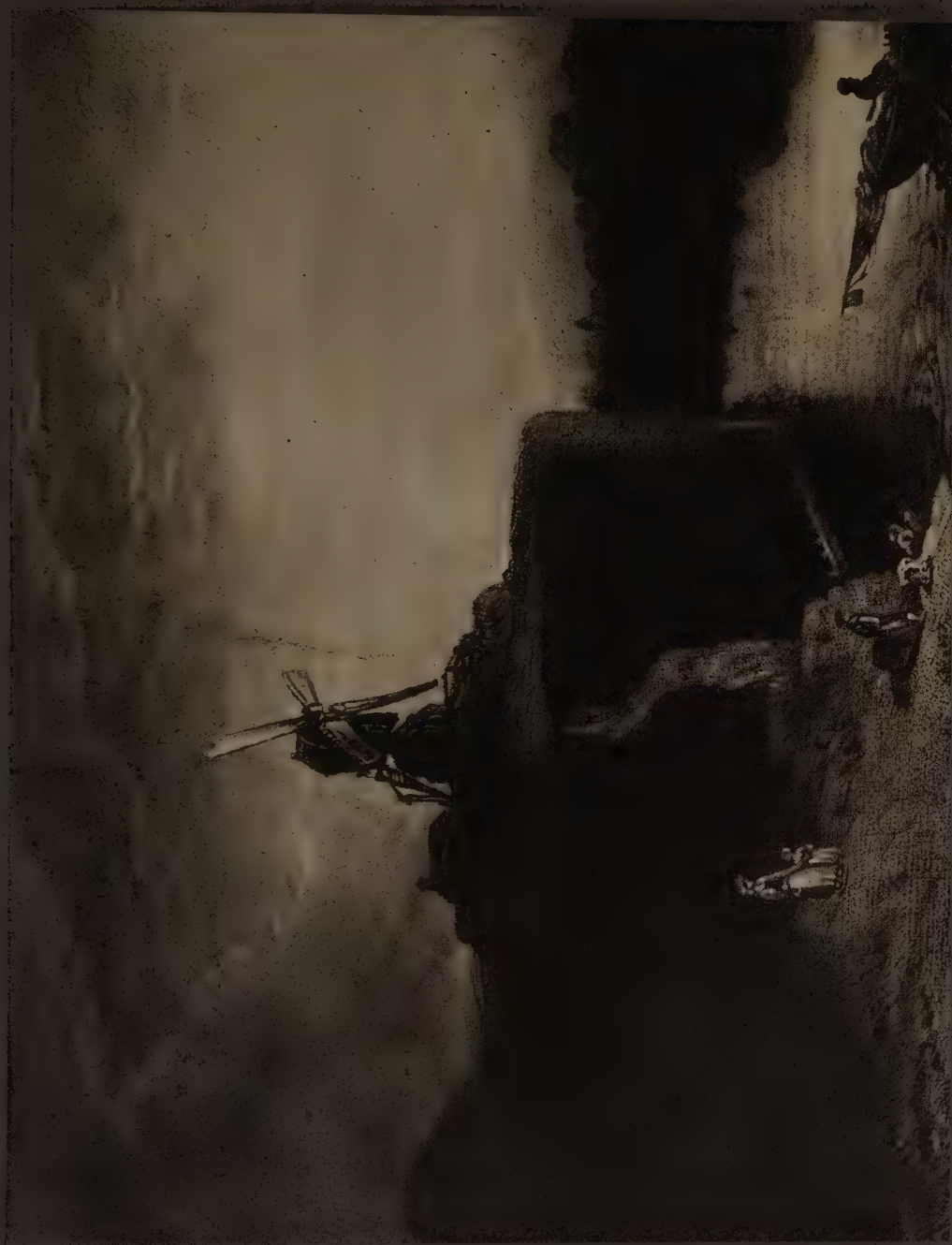
Perhaps it was even better than usual; certainly, if there was anything to complain of, it was of the crowded superfluity of the treasure; unless one carefully explored every nook and corner there was a danger of overlooking some important masterpiece. Over sixty artists were represented, all of them by good examples, and though a few were not of the first rank, the specimens by the latter were not numerous and each one was of sufficient individual interest to warrant its introduction. The chief attraction of the exhibition was the superb series of Turners. One of these, the fine *Belvoir Castle*, has

never before been exhibited. It showed the noble pile of the castle rising above its stately terraces encircled by a wide domain of park land, umbrageous with wide spreading trees, beneath which herds of deer were reposing. It did not belong to Turner's greatest period, yet in its way was a masterpiece. The artist had set down the details of the castle with the accuracy of an architect's draftsman, generalising nothing, but had nevertheless done this without sacrifice of breadth or atmosphere. The composition of the work, designed so as to show the full majesty of the imposing pile and make it dominate the entire scene, was a superb piece of craftsmanship. Even more delightful were some of the other examples of this master: the beautiful *Ullswater*, with its superb glow of colour, the strong *Patterdale*, the *Dunstanborough Castle*, and half-a-dozen others, were all works which tended to show Turner's supremacy as a landscape painter. De Wint and Cox were also seen at their best in more than one example. The easy spontaneity of these artists' works always strikes one anew with a fresh sense of delight; one can imagine that they took themselves less seriously than some of the modern men, and were content to set down nature as it appeared to them without burdening themselves with the thought of whether they were conveying the same ideas to other people, and so their pictures affect us in the same way as does Nature herself. A solitary example by Crome showed this artist in his somewhat rare rôle of a water-colour painter, and was marked by the breadth and sincerity which distinguish his examples in oil. There were several choice specimens of Copley Fielding, delightfully atmospheric and tender in colouring, but one or two marred by a suspicion of over prettiness. Girtin, Barrett, Cozens, Prout, were all well represented, but to enumerate the names of the artists exemplified would be to compile a list of the greatest exponents of English water-colour, and that of some foreign masters as well, for Harpignies and Israels would be both included. One, however, must perforce mention some characteristic works by Downman, including his delightful group of *Mrs. Payne Gallwey and Her Children*, painted in 1781, and a couple of superb Fred Walkers, the *Spring* and *Autumn*, so well known through the medium of the fine reproductions by Macbeth.

GUSTAVE COURBET was a forerunner—the leader of the forlorn hope of the French realists in their battle

with the classicists. His side Pictures by triumphed in the end, but Courbet
Gustave Courbet was among the victims of the fray.

This was towards the close of his career, after he had won for himself an assured place in art; after he had had it in his power to reject, with a sensational protest, the Order of the Legion of Honour awarded him by Napoleon III. A born revolutionist, in politics as well as art, after the disaster of Sedan Courbet assisted in the establishment of the Republic, and later on became a member of the Commune. He used his influence with the latter to preserve for France a large number of her most famous art treasures which were in danger of



being destroyed by the mob. To save the Luxembourg, he actively assisted in the overthrow of the Vendôme column. When the Republic was restored, Courbet alone was held responsible for the destruction of this monument, and condemned to pay the cost of its restoration. He could not accomplish this, and fled to Switzerland, where he died on the last day of 1877, a lonely and broken-hearted man. Courbet's political opinions caused his pictures to be neglected, and even now, after the lapse of so many years, they have hardly come into their own; while in England they are almost unknown except to a small circle of admirers. Hence the exhibition of a collection of the artist's works—the only one of its size ever shown in London—at the Stafford Gallery (1, Duke Street, St. James's) was an event of more than usual interest. It was not fully representative—none of his sculpture and none of his examples of the nude were included; but of the other phases of his art it gave a fairly adequate idea. Courbet, though the apostle of realism, would to-day hardly be numbered among the ranks of the realists; his place was rather with the Barbizon school—with those who saw Nature, not with the photographic accuracy of the imitative mind, but through the medium of their own rich personalities. His realism was most apparent in the ephemeral aspect of a scene rather than in its essential elements. In his *La Femme au Hammac*, for instance, which was awarded the principal place of honour in the Stafford Gallery, the details of his subject's dress: the disarranged draperies, the ugly white stockings and brown boots, were insisted upon with almost painful fidelity. But this unflinching realisation of a few inartistic details hardly marred the art of the painting as a whole. The handling was large and virile, the figure of the woman poised on the hammock against a background of romantic greenery was expressed with a sculptor's feeling for rhythmic line, and despite the apparent negligence of the pose, was invested with a grace that bore affinity to that of an antique marble. The score or more of the other examples of the painter shown revealed him as a man of many moods, but always as an interpreter of Nature rather than a copyist, most happy when he represents her in her wilder and most lonely aspects. He was a great artist, strong and sentient in all his work—not quite of the highest rank, but so little removed that his pictures hold their own in any company. It has been suggested that an example by him should be secured for the National Gallery. Such an addition would be more than welcome: it is, indeed, an indispensable one if we ever hope to have in that institution an adequate representation of the greatest period of French art.

THE addition to the National Gallery will be better appreciated when the whole of the extension is complete, and it is possible to arrange the pictures in their permanent positions. At present the five new rooms are hung with a selection from the works which, when the front wing is re-built, will be divided

between the two series of galleries, the remainder for the time being finding housement in the basement rooms. So far as the upper rooms are concerned, the authorities deserve to be heartily congratulated. They are well planned and admirably lighted. The large gallery at the end is an ideal one, and makes the masterpieces of the English School now hung there show to far greater advantage than they ever did before. Some complaint has been made as regards the present brightness of the wall coverings, but the designers probably arranged these with a view to the future; toned down as they will be in the course of a few months by the grime of the London atmosphere they will fulfil their purpose admirably. The basement gallery, as was to be expected from the nature of their surroundings, is not nearly so successful; intended as it is for black and white work its lighting is a matter of not such vital import, but one wonders whether it could not have been materially bettered if the long narrow windows, which are now carried down nearly to the floor, had been broadened and only brought down half-way. The present arrangement cuts up the wall, and introduces a bewildering series of cross lights without adding much to the illumination of the apartment, while the outlook from the windows on to a series of dingy brick walls is the reverse of exhilarating.

At the Doré Galleries (35, New Bond Street) the chief attraction was the weird mystery painting, *The Shadow of the Cross*, by Henri Ault, a Canadian artist. As a work of art it called for no particular comment; seen in the daylight it represented the Saviour in the Wilderness with the Dead Sea as a background, and appeared painted with considerable facility, though hardly with the spiritual insight necessary for the production of a great religious work. In the dark, however, the figure of Christ appears as a silhouette against a luminous background—the light entirely emanating from the picture itself—while behind the figure there is a clearly defined cross. The effect it is said is entirely accidental, and all attempts to repeat it by artificial means have been failures. The work has been already visited by over four million people, and judging by the crowded state of the gallery this number will be substantially increased before the work leaves London. At the same galleries were being shown a collection of water-colours of the Himalayas and other mountain scenes by Miss Angela Broome, and a series of drawings of the West Country and the Riviera by J. Shapland; the latter, if a little too pretty and obvious in their method of production, were distinctly pleasing.

"Old-World Gardens," by E. Arthur Rowe, and "Beautiful Women," by John S. Eland, A.R.C.A.

"OLD-WORLD GARDENS" were the theme of Mr. E. Arthur Rowe's exhibition at the Dowdeswell Galleries. Over ninety examples of this artist were shown, which would have gained in attraction had they been more

varied in interest. Mr. Rowe has a fondness for the bright side of nature, and revels in gay colour, which he lays on with a light and delicate touch which prevents it from degenerating into garishness. The *Beautiful Women*, a series of drawings on vellum, by Mr. John S. Eland, shown at the same galleries, included among them several portraits. In these the artist was more generally successful than in his fancy heads. He has the gifts of realising character and catching likenesses which should serve him in excellent stead as a portrait painter, but which do not assist him in his fancy subjects. Pretty as most of these were, they were rather lacking in interest. His portraits, on the other hand, were excellent, that of H.H. the Princess Victoria of Schleswig-Holstein especially being an effective piece of work. Mr. Eland's drawing is generally good and his colouring pleasing; his handling, however, is sometimes a little hard.

THE second exhibition of "rare old aquatints" held at Messrs. Walker's Galleries (118, New Bond Street), was a worthy successor of its predecessor, and conclusively showed what a wealth of interesting and beautiful subjects there exists in this now almost extinct medium. Whether it can be ever successfully revived or not is a doubtful question. Its chief employment in England was for book illustration in colour, and in this it was largely superseded by lithography, which, though not attaining such an artistic result, imitated the effect of the originals more closely. When used for more ambitious purposes, and printed without the aid of colour, it failed to attain the richness and brilliancy of mezzotint. Turner discovered this in producing the *Liber Studiorum*, which it was his original intention to have aquatinted, but after a single plate, *The Bridge and Goats*, by F. C. Lewis, had been engraved he discarded it in favour of the stronger method. That strength, however, could be evoked in aquatint when the medium was employed by a capable exponent was proved by several of the examples shown, notably those by William Daniel of *The Eddystone Lighthouse*, *An Indiaman in a Nor'wester*, and *Off the Cape, Man Overboard*, by William Daniel. Exaggerated as these were, the waves being of incredible size, the general effect was most impressive and the tonal qualities admirably sustained. Of naval scenes there were many examples shown, which were interesting, not only from an artistic standpoint, but as a record of English prowess on the sea. During the latter part of the eighteenth century and the first half of the nineteenth nearly all our great artists, more especially those in landscape, had numerous works translated in this method. Many beautiful reproductions of these were shown, Turner, Girtin, Cox, Barker of Bath, De Wint, Rowlandson, Prout, and a score or more of others being represented by prints which had in them much of the quality and feeling of the originals. Even more attractive, perhaps, were the earlier aquatints of the French school—gems like *The Noce de Village*, *The Foire de Village*, and *La Rixe*, by Descourtis, after Taunay, the original aquatints by Debucourt, the fine *Portrait of Benjamin*

Franklin, by Janinet, and many others in which the qualities of aquatint were seen at their highest pitch of perfection.

FLOWER painting, which, after serving to delight the art lovers of the early and mid-Victorian periods, fell into disrepute before the influx of the lady amateur and her hard, garish renderings of some of Nature's most delicate handiwork, has of recent years again asserted its claim to serious attention. That its vogue has become general is attested by the fact that the annual exhibition held at the Baillie Gallery (13, Bruton Street) was the sixth of the series.

The work shown was generally of a high level. Miss Margaret Waterfield's garden scenes were treated with a refreshing breadth and a sincerity of outlook which is too often absent from this now popular form of art. Mr. Francis James's water-colours were free and natural. Mr. Gerard Chowne showed much power and successful accomplishment in his pictures; and Misses Katherine Turner, Annie D. Muir, and Jessie Algie were all represented with a number of pleasing examples. In the same gallery Mr. Wilhelm B. Von Goldstein showed a number of drawings of the Thames about London, which were marked by original observation and much atmospheric feeling. Mr. Frederick Carter's drawings and etchings of *The Italian Comedy*, displayed in an adjoining room, were undeniably clever, and bore promise of even greater work in the future. That the artist could invest his well-worn theme—the old comedy in which Polichinelle, Columbine, and Pierrot are the principal characters—with such dramatic power and grim irony was a proof of his inherent dramatic power, which his command of line and strong chiaroscuro enabled him to transmit to paper without loss of force.

Of the three exhibitions at the galleries of the Fine Art Society (144, New Bond Street) that of the works of Mr. R. B. Nisbet was the most varied in its appeal. Mr. Nisbet, whose work has been seen too little in London of recent years, is an artist of great power. His work, boldly and vigorously handled, is impregnated with the feeling of open air—the breadth of the wind across the landscape, and the flicker of light and shadow from sun and cloud. In his ninety and odd examples shown at the Fine Art Society's galleries these qualities were seen at their best; if sometimes inclined to be a little sombre in his coloration the artist was always true to Nature, and unaffectedly sincere in his transcript of her varying moods. Mr. Wake-Cook's drawings, perhaps, suffered from their juxtaposition to such powerful neighbours. To him Nature always presents a smiling aspect, and delicately conceived and richly coloured as his water-colours were,

Exhibition of Flower Painting; "The Thames, London," by Wilhelm B. Von Goldstein; "The Italian Comedy," by Frederick Carter

Scottish Landscapes by R. B. Nisbet, R.S.A., Water-colours by E. Wake-Cook, R.B.C. Water-colours and Etchings by Mortimer Menpes

they seemed somewhat artificial in comparison to Mr. Nisbet's works. Mr. Menpes's water-colours were of scenes in Venice and the Holy Land; a little thin in tone and lacking in local atmosphere, they were nevertheless marked by much charm and refined scholarly feeling.

AT the Mendoza Gallery (157a, New Bond Street) Mr. Edward Chappel showed a collection of oil-paintings and pastel drawings. As the title "Moods of Nature," by Edward Chappel seemed to indicate, Mr. Chappel is neither an impressionist nor a realist, but interprets Nature from the view-point of his own personality. He is a follower of the Barbizon school—more especially of Corot, sharing in that master's preference for low-toned harmonies. The examples shown were distinguished by sympathetic feeling, a just appreciation of atmospheric values, and an intimate knowledge of Nature in its minor keys.

MONSIEUR JEAN DELVILLE is a twentieth-century Blake. He is Belgian by birth, and the leader of the Idealistic School of painters of that country. His long residence in Great Britain, where, for seven years, he was chief professor at the Glasgow School of Art, has given him a cosmopolitan outlook; he is, moreover, a theosophist. Allowing for these differences, and for the

greater technical accomplishment of the Belgian artist, one might imagine him as a re-incarnation of the English poet painter, but one modified by his twentieth-century environment; more lucid and less visionary; more impersonal in his views, but possessed of the same intense belief in the lofty mission of art, or, rather, in art of a certain type. Like Blake, he is a poet as well as a painter, a mystic who believes in the divine inspiration of true art, and who rejects as false all types of art which do not coincide with his own ideals. These ideals are lofty, but narrow. He puts line before colour, discards naturalism and impressionism, and places ideal landscape on an altogether lower plane to ideal figure painting. It is hardly necessary to say that there is much in the thesis which will not meet with general acceptance. Its principles are founded on a false basis, and carried into effect one suspects that it literally would be the means of destroying art altogether.

"Who's Who" (10s. 6d. net) and "The Englishwoman's Yearbook" (2s. 6d. net). (Adam and Charles Black)

Who's Who, the "Dictionary of National Biography" of living celebrities, enters upon another year of its useful career, expanding in the present volume to nearly 2,300 closely-printed pages. The careers of "everybody who is anybody" are succinctly recorded, with their recreations and current addresses. Few works of reference are so well brought up-to-date and so correct in their information, and probably none is of more general utility. From the same firm of publishers comes

that other useful annual, *The Englishwoman's Year Book*, which has this year been re-arranged in an even handier form than before. As is usual, it contains an epitome of all the current knowledge of interest to ladies, whether social, educational, or philanthropic.

THE *olla-podrida* of good things shown under the auspices of the Royal Amateur Art Society, in aid of various charities, at 27, Grosvenor Square, kindly lent for the purpose by Mr. and Lady Evelyn Mason, included many interesting items. Relics and records of past coronations were numerous. The Duke of Wellington sent a whole series of prints, many of them being in colours, which formed a unique record of former ceremonies, while the Earl of Altamount, Sir Walter G. Phillimore, the Earl of Munster, and numerous others, lent many interesting relics. Lieut.-Colonel C. à Court Repington, Mr. A. C. Norman, Mrs. R. J. Cooper, Sir H. C. Maxwell-Lyte, and Mr. Alfred Davis, contributed selections of choice proofs to the collection of engravings, which was augmented by a loan from His Majesty the King. A number of fine silhouette portraits, chiefly of members of the family of George III., came from the collection of the Earl of Munster; while a very adequate representation of the lost art of straw marquetry was borrowed from, among others, the Duchess of Somerset, the Hon. Sybil Leigh, Evelyn, Countess of Bathurst, and Mrs. Alfred Morrison. One would have hazarded a guess that the art of paper-cutting was also a lost one, had not a tray of curled paper, elaborately and tastefully wrought by that most delightful of raconteurs, Lady Dorothy Nevill, been shown to prove the contrary. The original pictures and drawings shown by the amateurs were very uneven in quality, and few attained a professional standard. Miss Muriel Hardy had a drawing of *Hampton Court*, quiet and sweet in colour, Miss Miriam Deane a strong-handed pastel of *An Old Woman*, Mrs. Montefiore some slight but suggestive renderings of Venice, and Mrs. Charles Wiener a very clever *Portrait of a Man in a Deck Chair*. Among other exhibitors whose work deserved more than passing notice were Lady Helen Graham, the Countess Dowager of Cottenham, Mrs. M. Whitaker, the Hon. Mrs. Mallet, Miss M. Burnet Morris, Sir Hubert Medleycott, Sir John Stirling-Maxwell, and Messrs. A. J. Carter Wood and Ernest Thesinger. In the applied art section Mrs. Whipple showed some dainty jewellery, as did also Miss Mabel Dickenson and Miss L. Rimmington, while Miss Marshall contributed a number of tastefully conceived and well-executed bookbindings. One of the most interesting of the exhibits was a collection of exquisite specimens of lace shown by the North Bucks Lace Association, the work of cottagers who have been encouraged by the Association to revive this nearly extinct industry. Under its fostering efforts the art of lace making, which was introduced into the Midlands in the sixteenth century—tradition says by Queen Katherine of Aragon, but more probably by Flemish refugees—has once more attained its former high standard of excellence; the best of the

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old designs have been revived, and only the best of materials are used. The result is certainly most encouraging, for the specimens shown would compare favourably with the best Continental or Irish examples, and left nothing to be desired in the way of evenness and fineness of texture.

"What You Want to Say, and How to Say It!"
(Published by W. J. Hernan, Ltd., Savoy House,
Strand, W.C.)

THIS little book, like others of the series, carries with it the stamp of originality and usefulness. The great travel experience of the author is shown in the grouping

former, by Mr. Paul G. Konody, is decidedly one of the most able of the series. The writer has fulfilled all the demands on him that could be made by the most exacting reader; he has compressed into a brief compass, not only an authoritative account of the career of Delacroix, but has given an able critique of his work, and summed up his position with regard to his predecessors and contemporaries, and done it in a clear, cogent and picturesque style. Mr. Sidney Allnut is hardly so informative in his monograph on *Corot*. Perhaps this was hardly necessary as the landscapes of the great French painter, and the main outlines of his career, are tolerably familiar to English art lovers.



"L'ECOLE DE PLATON"

BY J. DELVILLE

FROM "THE NEW MISSION OF ART," BY JEAN DELVILLE
(FRANCIS GRIFFITHS)

together in English of the necessary phrases and words, the preservation in the translations of the idioms and characteristics of the various countries concerned, and the selection of words most easily understood in Spain, Central and South America.

What You Want to Say, and How to Say It! in Spanish embraces in meaning what the book contains, the idea being to give the reader the power to express his wishes in intelligible language.

The phonetic spelling appears under each word in the simplest form, and can be used without the labour of committing rules to memory. The other works published in this series are French, Portuguese, German, Italian, Norwegian, Japanese, etc. Mr. Hernan was last year awarded the Diploma of Honour and Gold Medals for his books at Brussels, Paris, and Rome.

"Delacroix," by P. G. Konody; **"Corot,"** by Sidney Allnut (*Masterpieces in Colour Series*). (T. C. & E. C. Jack. 1s. 6d. net)

THE *Masterpieces in Colour Series* continue to maintain the high level set by previous volumes, and form ideal hand-books for the collector's library. The two most recent additions are *Delacroix* and *Corot*; the

Even so, one would have expected a few biographical details, but Mr. Allnut has wholly confined himself to a well-written appreciation of Corot's landscape and his amiable character—points which have been treated upon by many English writers already. The volume is beautifully illustrated as, indeed, is the one on Delacroix; but the colour plates in the former, in their fine reproduction of the subtle colour harmonies and tender atmospheric qualities of Corot's work, are among the best things of their kind that have been done.

THE handbook to the permanent collection of the Manchester City Art Gallery has attained imposing dimensions, and is now a model of its kind, being profusely illustrated, well printed, and containing all the explanatory notes relative to the works of art enumerated that are likely to be wanted by the most exacting visitor. Mr. J. Ernest Phytian, who undertook the labours of the compilation, is to be congratulated on their successful attainment. He contributes an interesting introduction to the catalogue, in which he sets forth what have been the aims and aspirations of the municipal authorities and public-spirited friends of the

**Manchester
City Art
Gallery**



"HOMAGE TO MANET," BY WILLIAM ORPEN, A.R.A.
COLLECTION OF THE MANCHESTER CITY ART GALLERY

FROM THE PICTURE IN THE PERMANENT
COLLECTION OF THE MANCHESTER CITY ART GALLERY

gallery in gathering together the collection, and announces their policy in the future. Briefly put the aim in view has been to place the City of Manchester in the possession of a collection of pictures worthily representing the British School of Painting, and also of some of the more striking of the later developments of foreign art. This is a large ambition, and it says much for the public spirit of Manchester that its Arts Committee have gone so far towards accomplishing it. There are still numerous gaps in the collection, chiefly among the work of the older masters; but even in this section most of the giants of the early period, such as Reynolds, Gainsborough, Romney, Raeburn, and Turner are worthily, if not

adequately, represented. In examples of the paintings of the pre-Raphaelite brotherhood and their sympathisers—more especially Ford Madox Brown—the collection is exceptionally strong, coming second in this respect only to that of Birmingham. Many pictures by the leaders of the modern schools are also included, among these being the well-known *Homage to Manet*, by William Orpen, of which, through the courtesy of the curator, Mr. William Stanfield, we reproduce an illustration. The portrait on the wall of the room gives the key to the title of the work being that of Mlle. Eva Gonzalès, a pupil of Manet, by which artist it was painted. Mr. George Moore is seated on the left of the table faced

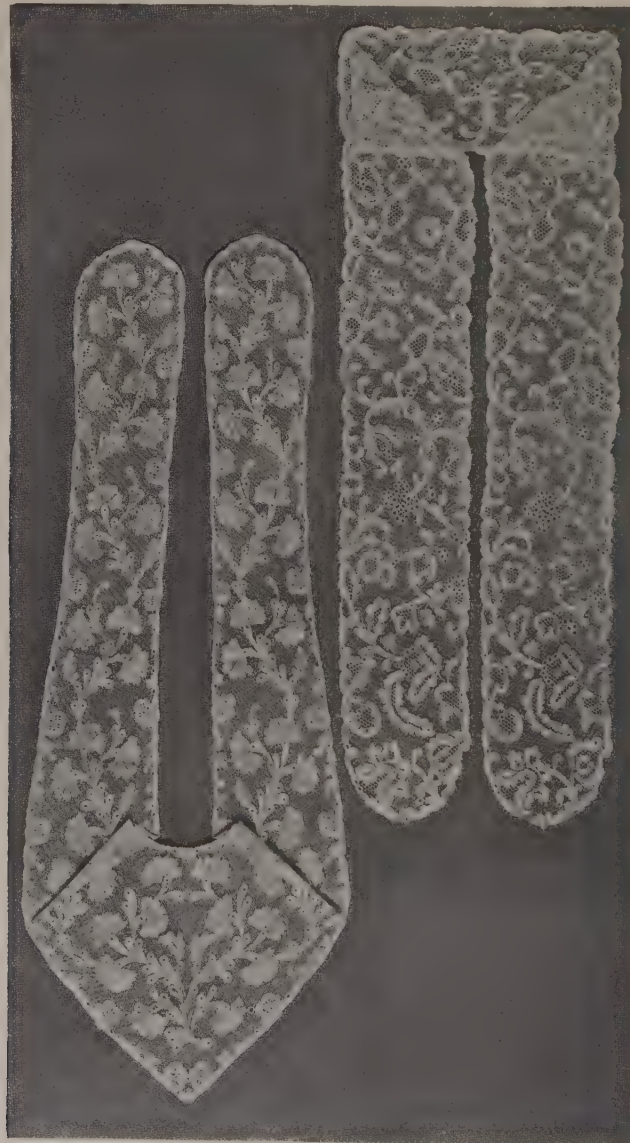
The Connoisseur

by Professor Tonks; behind him, seated, is Sir Hugh Lane and Mr. Walter Sickert, and Mr. D. S. MacColl standing, while the figure seated on the far side of the table is that of Mr. P. Wilson Steer.

AMONG the illustrations appearing in the May number of THE CONNOISSEUR MAGAZINE will be a plate of two very fine Chelsea Groups by Roubilliac, of the same period as those which realized £974 at Christie's on February 16th. The groups form part of a set, each consisting of two standing figures, representing the Seasons. In one group there is Winter and Spring, the former skating as he looks admiringly at the pose of flowers held up by the latter for presentation. In the second group Summer is shown carrying a sickle and some corn, while at her side Autumn, a man holding up an apron loaded with fruit, gazes at her. The decoration is of the finest possible

quality, and the colouring more brilliant than any set which has ever appeared in the auction rooms. The groups are now on exhibition at Messrs. Stoner & Evans's, King Street, St. James'.

APROPOS of the statement made in a daily paper that there existed no reproduction of Rembrandt's "Mill," it may be recalled that there exists a strong mezzotint of the subject by S. W. Reynolds. It is also included among the fine series of photographs issued by Messrs. Braun & Co., of Paris (London agent: Mr. Charles Hauff, 69, Great Russell Street). This last-named reproduction, which is issued in large sizes, gives the tone, feeling, and quality of the original with great fidelity. The same firm issues photographs of most of the other important works in Lord Lansdowne's collection.



BUCKS LACE-SCARFS

THE WORK OF THE BUCKS LACE ASSOCIATION

WHAT did the grey old Albert Hall organ think of the revel? How did it impress the Beefeaters (hired, I think), or Shakespeare who looked worried, or Queen Elizabeth whom I encountered solitary in a corner, or the three hidden artists who composed Rosinante on which Don Quixote rode, or the little Spanish Princess who had danced out of a Velasquez frame? I know what she thought of it. It was just a merry dance, and she had all the partners she desired, and her twinkling feet knew no fatigue, and her dress was a dream, a dainty souvenir of Velasquez.

What did the grey organ, cradled in oratorios, nursed in propaganda, think of the amazing revel? Dominating the Albert Hall, the grey old organ for one night only was hardly noticeable. The eyes saw nothing but a vast company of the awakened dead, volatile, intensely alive. To pass across the ballroom floor was like walking through a field of giant exotic flowers that had the power of movement and curiosity, but not the gift of being at ease.

The grey old organ was reft of all importance through the twenty-five additional boxes that had been built around its silence. These boxes, and all the others, filled with gay folk determined to be gay, were draped in shining white, and festooned with flowers. The canopy of the huge building seemed to be flowers, cords of them hanging in bright festoons, bathed in the brilliant glow that softened and cheered everything, breaking into lovely colours as the evening wore on, dancing colours emitted from two big flash lights, like great eyes peering from the top gallery, glorifying the dancers with hues of golden brown, pale rose, and deep violet, ever changing, ever shifting, but not as restless as the kaleidoscopic throng that knew no rest until dawn.

If only one could be a looker-on at such a pageant, not a sharer in it. For everything was too near, and when I wanted to examine a gentleman clothed by his imagination in the dress that Amico di Sandro might have worn, had he ever existed, a butcher, a wonderful butcher, intruded. This clean butcher behaved as if he were paying an afternoon call. The English genius is not mimetic. The Englishman likes to be himself whatever his disguise may be. When I paused to look at a South Sea Islander, a delicate-visaged Greek bandit trod on my toe, and apologised as if he had been Lord Chesterfield. He broke off to reply to a Rosalind, who asked if they had arranged to meet at Antwerp or at Versailles. Then I noticed that above the loggia boxes, above the baskets of flowers, on illuminated discs, were the names of twenty-five art centres where partners might

hope to meet partners. I happened to be standing beneath Paris; on either side of Paris were Newlyn and Primrose Hill; and in front of me, trying to emerge from contact with a company of halberdiers, who were forcing a passage for a series of Sedan chairs, borne by beefeaters, carrying the Court of Charles II., I encountered a family I knew. They made a delightful group. Papa was garbed as a late eighteenth-century English sailor, mamma as a Pierrette, the daughter as a Bow China shepherdess, and the son as a Sienese page. I was the banished lord of Sir Joshua Reynolds, but owing to a reprehensible passion for ornamentation, was mistaken for the Mad Mullah. The family and I greeted one another a little shamefacedly. It was early in the evening; we were not warmed to our work. Papa made an apt remark. He said: "This dress seemed rather silly at home. I think it's funny here." It was impossible to continue the conversation, as I became wedged between a befeater and an *apache*, but that momentary contortion enabled me to peer into the Sedan chair and study the dark, grimacing face of Charles II. He was playing his part excellently, helped no doubt by the fact that his identity was concealed. Show me the Englishman at a costume ball who plays his part with all his unfortunate face exposed.

I struggled from the Court crowd, and immediately became entangled in a tribe of Red Indians. My companions of the moment were a slim Madame de Pompadour and an early Victorian lady carrying a sunshade. But it was not necessary to rescue them. A diversion was caused by the entrance of Don Quixote on Rosinante, who made slow progress, as by this time you could not take two steps without countering against a reveller. And the dancing had not yet begun. How, where, can they dance? I asked myself. A bugle call came shrilly from the orchestra platform. It was the herald of the first valse. The Red Indians uttered a war-cry. A Cardinal of the Holy Roman Empire offered me a pinch of snuff. Rosinante kicked. I said—"This is indeed gaiety."

I looked aloft, wondering how the other folk were enjoying the scene. Each box had a bevy of beaming faces, and above the upper row of boxes was a dark mass—those who had paid two-and-sixpence to look on. Higher was the upper gallery, from which the violet flash-lights made capers of colour. "We've been up there in the lift," I heard a Water Bottle say to Richard, Duke of Gloucester. "It's wonderful looking down upon it all."

I ascended in the lift with a youthful figure in white and gold, attended by a foreign-looking character who

seemed anxious (I hoped he was the King of Portugal, with an attendant); also a gentleman who told me that he was the Dartmoor shepherd, and a fireman. But I think the latter was genuine. If not, he was a wonderful actor. From the topmost gallery, looking over the rail, all details merged into a blaze of splendour. The eyes absorbed the most gigantic, and the most complete, costume ball that has ever been held in London, in mass. Unity marked the decorations, the ensemble. Only trained artists could have subordinated the lively parts to a livelier whole. Drab citizens had become butterflies in a city of colour. In the roof those festooned garlands, leading the eye down to the white draped boxes, brilliant with lights and flowers, and down to the parquet floor, a mass of rich yellow ornamented with black, a perfect background to the rhythm of the moving figures merging into brilliant hues like shot silk made animate. Scarlet was the note, but there were all colours in phantasmagoric blendings, and when the music ceased, and some of the dancers dropped to the floor breathless, and the others walked past and around them, the melody of the movement went on, but slower, and the eye could follow individual spurts of colour on the still, yellow parquet, ornamented with black. And above, a mass of silence, was the old grey organ, mute, unadorned, indifferent to this sudden abnormality, knowing that it was temporary, that by the morrow these gnats dancing in the sun-beam would no longer be disturbing its grey dream of oratorio and propaganda.

I descended by the stairs. Throughout the evening it was my fancy, when I was not talking Post-Impressionism with an Irish eighteenth-century gentleman in a loggia-box, to haunt the stairs, and the landings and the corridors, and the ante-rooms, for there one could best study the dresses and deportment of some of the four thousand and odd revellers. It is difficult to maintain your character after four a.m., unless you are very young and an avid dancer. By four a.m. those

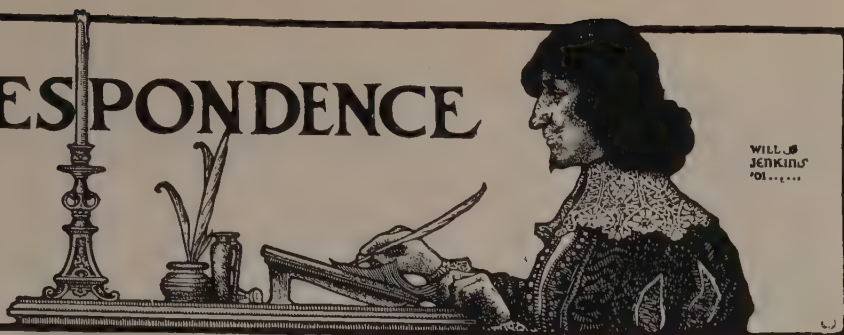
who had chosen sedate characters scored. It was quite in keeping for Britannia to be calmly seated in a wicker chair as upon a penny-piece, and nothing could be more fitting than that a Dutch burgher and his lady should sit side by side as in a Frans Hals picture, or that Nattier's *Prince of the House of France* should stand on a staircase surveying two charming actresses who had wandered out of a pastoral by Watteau.

The ball suffered from being so successful. It is said that the Committee of the Chelsea Arts Club, the masters of this amazing revel, might have sold double the number of tickets. Certainly if the revellers had numbered two thousand instead of four thousand, the pageant would have gained as a display. Say, at midnight, the floor could have been cleared for half an hour for a series of processions, figures and groups, posturing before our gratified eyes. Manifestly that is impossible with four thousand characters. There would be literally no place for the on-lookers. But we love a crowd. It means success. Those who saw this pageant carried away a memory of organised artistic splendour that is unforgettable.

The transition to mundane life, when all was over, was abrupt. The Court of King Charles II. may have gone as they came in Sedan chairs, but for most of the four thousand the actual introduction to actuality and everyday life was the question "How much?" addressed by dishevelled revellers at cock-crow to that chronically dishevelled survival—the four-wheeled cab-driver. While I was paying more than the legal fare, my friend the Cardinal of the Holy Roman Empire, his skirts gathered about his tired legs, was going through the same performance. A real night policeman was looking on watchfully and cynically, and a real cat was skulking. Dawn was breaking. Real milkmen were abroad. The revel was ended. The grey old organ of the Albert Hall had come into its own again, silence all around, and an incredible litter upon the floor.



CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Durer Woodcuts.—A3,694 (Timaru, New Zealand).—There have been copies and very good reproductions of these. If your impressions are old, they would not be worth more than £2 to £3 each, unless they are very fine.

Jug.—A3,707 (Southampton).—From the coloured drawing you send us, we should say your jug was probably made at one of the Ridgway factories at Shelton quite early in last century. It seems a fair specimen of copper lustre ware, and we should place its value at about £1 10s.

Steel Engraving.—A3,718 (Matlock Bath).—The value of the steel engraving of Princess Elizabeth which you describe is only a few shillings.

Brunswick Halfpenny, 1854.—A3,720 (Putney).—This coin is not at all scarce, and the fact of your specimen being imperfect makes it practically of no value.

Table and Jug.—A3,722 (Worcester).—(1) We are afraid we cannot report on the Chippendale table, as your photograph is so blurred. (2) The jug marked "1845" and "Edward Walley, Cobridge, Staffs.," is interesting for this, but the date is of a period not much collected. Judging from the photograph, the material and design are not fine, and the value of the jug is about £1.

Alms-Dish.—A3,724 (St. Helens).—We cannot get a very accurate idea of the quality of the alms-dish from the rubbings you send us. The dish appears to be rather roughly made, and the designs copied from a Persian or Indian object. The rubbing is not distinct enough of the inscription, but the lettering has an old character, and we should judge that the alms dish is probably about 200 years old. We can only approximately value it at £2 10s. An examination of an article of this description is really necessary.

Sculptor.—A3,727 (Richmond, Surrey).—Patrick Park was a member of the Royal Scottish Academy, and frequently exhibited in the Royal Academy, London, between the years 1836 and 1855. He belonged to a poor period of sculpture, and we are afraid you would have great difficulty in disposing of a large group by him to advantage. We would suggest that you should try to get some fine art dealer to show it in his gallery.

Ackermann's "Regent Street."—A3,734 (Bideford).—*The Quadrant, Regent Street, and Regent Street*, published May 1st, 1822, at R. Ackermann's Repository of Arts, if large aquatints in colours, are worth about £4 each; not in colours, about 30s. each. Of course this valuation is for really fine impressions in good condition.

Oak Table.—A3,739 ("Curious," Cardiff).—It is most difficult to give an opinion from the rather vague description and drawing of your table. If a genuine old piece, we should say it is probably seventeenth-century English inlaid with holly wood. So far as it is possible to say without inspection, we should place its value at about ten guineas.

Mather Brown.—A3,741 (Reading).—We have not heard of a biography of this artist. He was born about the middle of

the eighteenth century, and was a pupil of West. He exhibited eighty pictures in all in the Royal Academy, and was chiefly known as a portrait painter, among his portraits being those of George III. and Queen Charlotte. Though a popular painter, he never attained great reputation as an artist, and there is very little demand for his work now. You will find a list of his pictures exhibited in the Academy in *Royal Academy of Arts*, by Algernon Graves.

Plaque.—A3,746 (Newcastle, Co. Down).—Judging from the photograph and description, the plaque appears to be of basalt ware. The subject is not from the Raphael cartoons, but a representation of a sacrifice in classic style. The treatment is quite English, and the plaque may be of Wedgwood's manufacture. He made many plaques which were utilised for the decoration of furniture, and this appears to be for the holding of candelabra. The period would be 1790-1810. We should place the value at £5 or £6, but if the plaque is marked on back "Wedgwood," or "Wedgwood & Bentley," it should be worth more.

Engravings.—A3,747 (Lee).—We are afraid we cannot report on the engraving of Lady Rushout by C. Knight, after Bunbury, simply from the particulars you give us. We should have to see it. We are also unable to trace the hunting subject by Alken.

Engravings.—A3,749 (Honor Oak).—We are afraid that your engravings have practically no value, except to people who might want views of the particular places represented, and in no case would they expect to pay more than 1s. or so each for them.

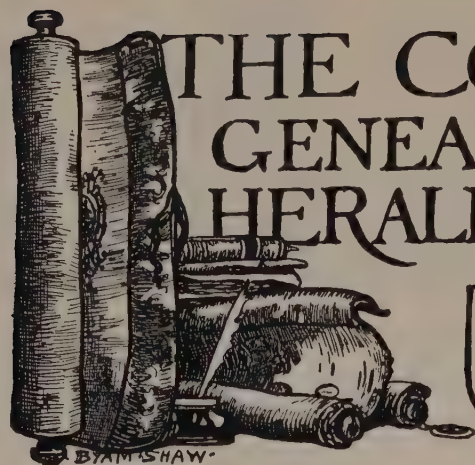
Lithograph.—A3,756 (Kingston, Jamaica).—The value of the lithograph *Spanish Peasants*, by Vincent Brooks, is only a few shillings.

Chairs.—A3,764 (Ely).—(1) As you do not give us particulars, we can only judge from the photographs you send us. One is apparently of a Queen Anne chair of walnut. Its value as a single chair, presuming the covering to be modern, is five or six guineas. A set of six should be worth fifty to sixty guineas. (2) The other photograph represents a mahogany chair of Chippendale design, and, assuming it to be old, as a single chair its value is two-and-a-half to three guineas. A set of six would be worth twenty-four to thirty guineas.

Jacobean Furniture.—A3,769 (Weedon, Northants.).—Elm was frequently used for furniture in the seventeenth century, although oak, of course, is much more common. We do not think the fact of a chest of drawers being made in elm would make any appreciable difference in its value.

Book.—A3,777 (Corwen, North Wales).—We are afraid we could not value your book *Balet Comique de la Roynie* without seeing it, as so much depends upon the binding, etc.

"The Descent from the Cross."—A3,795 (Leeds).—A coloured print of this subject by V. Green, after Rubens, as described, is worth under £1.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

WILLIAMSON.—Sir Joseph Williamson, the eminent Secretary of State during the Stuart era, bought Cobham Hall, co. Kent, about 1672, and died *s.p.* in 1701. By his will, which was proved October 17th in the same year (P.C.C. 146, Dyer), he made the following bequests: "to Mrs. Anne Williamson daughter of Mr. Joseph Williamson my cozen German 5/-; to Mr. Thomas Williamson my kinsman £200"—and these are the only legacies to relatives of his own name. John Williamson, who was settled in Virginia before 1735, and who called his estate there Cobham Hall, was no doubt a connection, but in what way we cannot at present say. Sir Joseph was distantly related to the Blands of Virginia; his half brother, Joseph Ardery (?), having married Elizabeth, daughter of Rev. Robert Bland, rector of Great Wigborough, co. Essex, and niece of Theoderick Bland of Westover, Virginia, who died in 1671.

"CAPT. OF CONSTABULARY."—No doubt the Chief of the Band of Constables for the County, or Hundred, is meant; but if you will send us the name of the person who is so described in 1630, with a reference as to where the description appears, &c., &c., we will endeavour to obtain more precise information.

SLADE.—*Argent, three horses' heads erased sable, a chief gules*, are the armorial bearings of the Slade family, and so given in the *Visitation of Huntingdonshire*, A.D. 1613, but they were in use more than twenty years before that, as they are included in the *Ordinary of Arms*, compiled by Robert Glover, Somerset Herald, who died in 1588. Probably the grantee was Richard Slade, of Huntingdon, Counsellor-at-Law, who heads the pedigree.

IRELAND.—An Irish correspondent wishes to know what title is referred to in the following advertisement, which appeared in the *St. James's Chronicle*, October 12th, 1797: "Family Pedigree.—The anonymous letter, which was written to Lord C—, in Ireland, on the 28th September, 1797, has been duly received, as were two others on the same subject which were sent to him from England in February, 1797, and

if the writer will make himself known, or inform Lord C. how he may obtain it, he will be thankful for any information relative to the descent of his family from *temp.* Henry VIII."

CULCHETH.—This surname occurs in Northamptonshire in the eighteenth century, and its bearers probably sprung from the old Catholic family well known in Lancashire. John Culcheth was living at Daventry in the first-mentioned county in 1748; James Culceth, of Drayton, near Daventry, Tanner, made his will 28th June, 1786, in which he mentions his wife Lucretia, son James, and daughters Frances, Ann, and Lucy. The last of the name we can at present trace was Pratt Culcheth, of Daventry, in 1806.

DUFFIELD.—The arms on seal A are not those of Crane-feldt of Brabant, but De Crane of the same province. The authority to which you refer makes this clear, as he describes them thus: "*De gules à une grue d'or avec sa vigilance d'argent, posée sur une terrasse isolée de sin.*" The Crane-feldt arms are without the *terrasse*. The other part of your enquiry shall be dealt with in our next.

PÜLLEN.—The following extracts from the registers of the parish of Haslemere, co. Surrey, answers part of your enquiry: "1679, Dec. 28, Elizabeth, dau. John Tanner, gent., baptized; 1685, Nov. 27, William, son John Tanner and Mary, his wife, baptized, born 19 Nov.; 1688, Mar. 29, John, son John Tanner, baptized, born 28 Mar.; 1697, Sept. 20, George, son John and Mary Tanner, buried; 1716, Oct. 19, John, son John and Mary Tanner, baptized; 1720, June 18, Thomas, son John and Mary Tanner, baptized; 1722, April 18, John Tanner, gent., buried; 1722, June 21, Sarah, dau. Mr. John and Mary Tanner, baptized; 1723, June 10, —, dau. Mr. John and Mary Tanner, baptized; 1724, May 26, Mary, dau. Mr. John Tanner, buried; 1729, May 12, Mary, the wife of Mr. Tanner, buried." The arms of Tanner, of Ashted, co. Surrey, are: *Sable on a chief or, three Moors' heads couped proper.*

Antique Clocks

Though clocks have been in general use since the [twelfth and] thirteenth centuries, and numerous examples exist of even an earlier date, it is to the seventeenth and eighteenth centuries to which the present-day collector gives his attention. Many of the earlier clocks are more interesting than artistic, and one has to wait until the flamboyant days of the Fifteenth Louis and his successor before one finds clocks of really artistic merit. At the present time a collection of clocks of this period is on view at the Show-rooms of The Goldsmiths and Silversmiths Company at 112, Regent Street, London, W. Such a collection cannot fail to be of interest to the innumerable readers of "THE CONNOISSEUR" who have in their possession different examples of the work of leading French clock-makers. The examples displayed are practically all distinguished for the beauty of their design and thoroughness of workmanship, and though in some instances their age extends to a couple of centuries, they are both objects of beauty and utility. It is impossible to describe in detail the numerous specimens on view

of which illustrates a very fine Louis XV. period Clock by Baltazar, a very choice and rare specimen



A VERY FINE LOUIS XV. PERIOD CLOCK

of this period in bronze and ormolu with Sèvres flowers, and the other a very fine Louis XVI. Calendar Clock by the maker of the clock at Fontainebleau, the bronze figures and chasing of the ormolu being of the finest quality.

There are many other fine specimens of the Louis and Empire period worthy of inspection, and they may be examined at leisure, without importunity to purchase.

The repairing and renovating of old clocks is a speciality of The Goldsmiths and Silversmiths Company, as is also the restoring of old ormolu, this work being carried out on the premises under very careful supervision.



A VERY FINE LOUIS XVI. CALENDAR CLOCK

at this world-famed house, but attention should be drawn to the illustrations given on this page, one



HISTORICAL HOUSES

It was an American millionaire who once asked one of the gardeners at an Oxford College how he managed to produce such a beautiful even sward on the lawn.

"We cut it and roll it," was the reply.

"My gardeners do the same at home, and the turf is not to be compared with yours," said the American, who had expected to be given some sovereign recipe.

"The treatment has to be kept up for several centuries," said the gardener.

His retort indirectly explains much of that fascination and subtle charm which invests the old-world mansions of England with a distinction such as those of no other country in the world possess. There is nothing like them elsewhere. When the wealthy classes of the continental kingdoms, liable to frequent invasion, were compelled either to live in towns, or to turn their houses into fortifications in which every consideration of beauty and comfort was subordinated to defence, the English gentry, secure behind their ocean ramparts, were free to evolve those beautiful types of domestic architecture which now form the model for those of the whole world. But though these may be imitated, they cannot be duplicated. They are the work of many generations of builders, each of whom has left his individual impress upon the edifices, while Time—that master craftsman—has wrought their efforts into harmonious unity, touching the old walls with beautiful tones and colours, and draping them with festooned creepers. In our advertisement columns of this and last month there are a number of such old-world mansions described. What could be more delightful than the country seat in Kent standing in a wide-spreading domain emparked in the reign of Edward I.? One Sir Warren held it then. More than two centuries later, in the reign of good Queen Bess, it passed into the hands of Thomas Tournay, whose descendants have held it in unbroken succession until the present time. Sir Warren, the original founder, must have possessed a rare eye for natural beauty, as he set his house in one of the most lovely places in the "Garden of England." A stream cascades through its umbrageous pleasure grounds, down a series of waterfalls into a tree-fringed lake.

To those who like historical associations there is the "Ancient Priory," where once resided the Lord Protector Cromwell and his secretary, Mr. John Milton, the latter finding inspiration in his surroundings to compose some of those stately poems which will be remembered so long as the English language is spoken. More modern, but still boasting of an existence of two hundred and fifty years, is that fine old Georgian mansion, "The Lordship," near the picturesque village of Much Hadham. It is embowered amidst

grounds which have been described as an ideal type of an old English garden. Then there is the beautiful Tudor house with thatched roof, situated in a most charming spot in the well-timbered valley of the river Lemon, Mid-Devon, its low gabled roofs and old oriel windows surmounted by embattled parapets making a strikingly picturesque feature in the sylvan scenery.

Another house in Devonshire is the fifteenth-century mansion, possessing many historical associations and antiquarian features; while on the borders of Berks. and Wilts., one of the most stately of Elizabethan halls, standing in a beautiful park of two hundred acres, is awaiting a tenant. The foregoing are in the hands of Messrs. Harrods (Brompton Road). Messrs. Collins & Collins (37, South Audley Street) offer a superb ancient priory, not twenty miles from London, the foundation of which antedates the Norman Conquest. Messrs. Nicholas (43, Pall Mall, S.W.) advertise Boveney Court, a delightful old-world residence close to Royal Windsor, its grounds fronting the Thames for over a mile. Also within handy access of London—only forty-five minutes distant—is the beautiful Tudor residence offered by the same firm, which is one of the most perfect architectural gems of the period. Messrs. Knight, Frank & Rutley (20, Hanover Square, W.) are seeking for a tenant for the stately Rushbrooke Park, Bury St. Edmunds, one of the most magnificent places in the Eastern Counties. The name of Stansted recalls the legend that Queen Elizabeth gave the name to the spot during one of her royal progresses, for, her horse becoming restive, she called out "Stand, steed," and her exclamation was thus immortalized. However this may be, the Earl of Scarbrough adopted the title for the mansion he built at the place in 1687. This has since been replaced by a fine modern residence, which will be shortly submitted to auction by Messrs. Giddy & Giddy (Regent St.). Though the house is modern, many of the most beautiful features of Lord Scarbrough's time have been incorporated, including the beautiful carvings by Grinling Gibbon, and the fine Arras tapestry. The house stands in a lovely old well-timbered park. The foregoing list would seem to contain examples to suit the taste of almost every lover of the antique; yet to those—and their name is legion—who are fond of the old and yet like to have their houses specially built to suit their tastes and requirements, a method of indulging both their fancies is open, for Mr. Edward Sandon (327, Harrow Road, W.) can erect new houses to reproduce all the beautiful features of the old, incorporating with them old panellings and stone-work, so that it is less a reproduction of ancient work than a re-erection of it.

EUGEN SANDOW, THE MAN MAKER

The man who makes MEN of men and WOMEN of women

Mr. Sandow offers to send, gratis and post free, one of his Health Books, and a personal letter of advice to any ill or ailing man or woman who writes to him. He will also give a personal consultation without charge to any inquirer who can call upon him at his Institute, 32, St. James's Street, London, S.W.

"ALL the world," says the poet, "loves a lover." And in equal truth may it be said all the world loves a man.

The characteristic most prized in a man is manliness. "And," said Mr. Sandow, when interviewed a few days ago by the writer at the Sandow Institute in St. James's Street, "manliness is but the fruit of the tree of Health. Not, let it be understood, merely the strength of mighty muscles and thews of steel, but that all-round organic power which invariably distinguishes the manly man, and which at once makes him strong, magnanimous, bold, courageous and gentle."

"I do not like people to describe me solely as a physical culturist," declared Mr. Sandow. "The phrase is far too limited. I regard physical culture only as a means to an end. I do, however, insist on the fact—the well-established fact—that there must be a physical basis of success."

Distinguished Roll of Patients

Mr. Sandow informed me that many keen business and professional men and women were at present learning from him the invaluable art of regaining lost health, and that in his register of patients, besides the delicate children whose cases he undertakes, were inscribed the names of mercantile princes, of famous lawyers, doctors, clergymen, of great authors and authoresses, actors and actresses, and brain-workers of both sexes in almost every sphere of life.

His face beamed with pleasure as he drew my attention to the unique public testimonials of his work which had appeared within the last few weeks in the pages of three of London's leading publications—Mr. Labouchere's *Truth*; *The Review of Reviews*, of which Mr. Stead is

the editor and proprietor; and *John Bull*, which is controlled and edited by Mr. Horatio Bottomley.

"I want you to issue on my behalf to every ailing man or woman who reads *THE CONNOISSEUR*," said Mr. Sandow, "my personal invitation to write to me or to visit me here at my Institute."

At my request, Mr. Sandow specified cases which he invited. They are men and women who are martyrs to indigestion; chronic dyspeptics, sufferers from nervous disorders in their many forms, people to whom the hours of night are hours of dread, because, although tired in body and brain, they are unable to secure refreshing, strengthening sleep; and others whose troubles are rheumatism, or gout, or obesity, or lay in their liver or their kidneys, or their lungs or their heart.

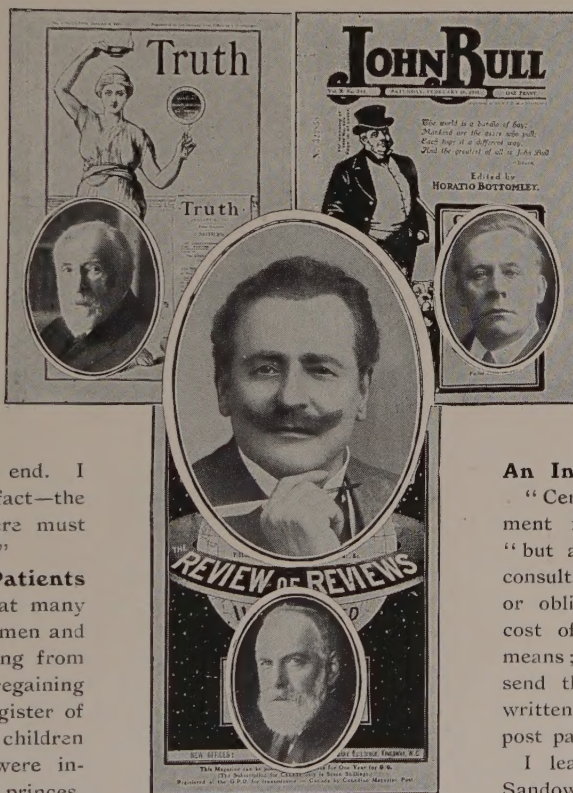
An Invitation to Write or Call

"Certainly I do not give the treatment free," Mr. Sandow concluded, "but anyone can call for a personal consultation and advice without charge or obligation, and they will find the cost of treatment quite within their means; or, if they cannot call, I will send them one of my books and my written opinion free of charge and post paid."

I leave my readers now with Mr. Sandow's offer before them, with this advice—Go, if you can, and see Mr. Sandow personally at his Institute, 32, St. James's Street, London, S.W. My experience has been that there is nothing

like a personal visit to carry conviction or the reverse; but if you cannot possibly call, select the book which deals with your illness from the list below and write to him, mentioning *THE CONNOISSEUR*, for a post free and gratis copy, which will be accompanied by a personal letter of Advice.

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